

THAMES TELEVISION CO. LIMITED,
FROM 10.15,
TEDDINGTON,
MIDDLESEX.

Tel: 977-3252

C A M E R A S C R I P T

"CALLAN"

(9)

*"CHARLIE SAYS IT'S GOODBYE"

Prod.No: 35009

by

VER/THS/5416

JAMES MITCHELL

STORY EDITOR

GEORGE MARSTEIN

(*Previously: "IT'S NEVER
THAT EASY")

DESIGNED BY

DAVID MARSHALL

PRODUCED BY

REGINALD COLLIN

DIRECTED BY

PETER DUGUID

CAMERA REHEARSALS: TUESDAY, 22ND FEBRUARY 1972, 10.00-19.30 } - STUDIO 2, TEDDINGTON.
WEDNESDAY, 23RD FEBRUARY, (from 10.30 a.m.)

VTR: WEDNESDAY, 23RD FEBRUARY 1972, 15.15-19.30 - STUDIO 2, TEDDINGTON.

TRANSMISSION: T.B.A.

DURATION: 51'00" + 2 COMMERCIAL BREAKS.

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CASE:

Callan EDWARD WOODWARD
Lonely RUSSELL HUNTER
Hunter WILLIAM SQUIRE
Palliser DENNIS PRICE
Susan Morris BETH HARRIS

Trent RICHARD MORANT
Komorowski JOHN G. HELMER
Liz LISA LANGDON
Shop Assistant ALISON HUGHES
French v/o, etc. ... DANIEL JONES

+ 9 female, 7 male walk-ons & extras (thru the ROBERTA KANAL AGENCY) as Trade Fair participants, hotel guests, shop customers, Section guards, page boy (as separate list):-
JUDITH FERENCY, CLARE WEST, YONA GALLIT, LORNA KILMER, DOUGLAS HAIN, JEAN MORAN,
YVETTE RAY, RICHARD ATHERTON, ROY LANGFORD, AUDREY SEARLE, DAVID MELBOURNE, JILL SHURLEY,
DONALD GROVES, ANGELA GRAMIAN, PETER SPRAGGON, PETER ROY.

Floor Manager JOHN WAYNE
P.A. PADDY DEWEY
Stage Manager DOROTHY POPE
Asst. Floor Manager PATRICK VANCE
Call Boy MIKE BRIDGE
Timer P.A. JUNE ROBERTS
Wardrobe Supervisor JILL SILVERSIDE
Make-Up Supervisor LAURA BRADISH

Technical Supervisor ... PETER KEW
Lighting Supervisor ANDY ANDREWS
Senior Cameraman ALBERT ALMOND
Sound Supervisor PETER SAMPSON
Vision Mixer PETER PHILLIPS
Racks BILL MARLEY
Grams JULIAN FORD
Graphics Designer ROB PAGE

SCHEDULE:

TUESDAY, 22ND FEBRUARY:

Camera rehearsal 10.00-13.15
LUNCH BREAK 13.15-14.15
Camera rehearsal 14.15-19.30
(View O.B.s 19.00-19.30)

WEDNESDAY, 23RD FEBRUARY:

Line-up and make-up 09.30-10.30
Dress rehearsal 10.30-13.30
LUNCH BREAK 13.30-14.30
Line-up and make-up 14.30-15.15
VTR 15.15-19.15 (VTR/THS/5416)
Technical clear 19.15-19.30

TECHNICAL REQUIREMENTS:

* 4 pedestal cameras (one on rostrum throughout, with fork lift truck to get it there),
L.A. (1-man) dolly as alternative mounting for one camera. Down pan wedge for camera
on rostrum. Normal monitors + non pract. bank (as for series) in Hunter's Office.
6 pract. slide projectors at Trade Fair. Possible 35mm T/C for opening "Callan" titles.
Caption scanner & slide machine. 2 VTR machines for recording + 1 on 22nd for viewing Obs.
3 booms, 2 fishpoles + slung mic. in Shop, fishpole in Hunter's Outer Office, rest as read.
Pract. #R/T between Hunter's Office & off-stage mic. (Lonely's cab). Telephone to ring
in Susan's Flat. Gun shot generator. Grams, tape, foldback. Pract. portable tape
recorder and dictaphone (thru Props). *NOF radio. Pract. intercom: Hunter's Office/
Hunter's Outer Office. *Cam.4 on rostrum. Cam.1 on L.A. dolly part of the time.

RUNNING ORDER (1)

<u>SET</u>	<u>TIME</u>	<u>CHARACTERS</u>	<u>CAMERAS</u>	<u>SOUND</u>	<u>SHOTS</u>	<u>PAGES</u>
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N.B: ALL O.B. INSERTS WILL BE POST-EDITED (& NOT PLAYED INTO MAIN VTR).

OPENING CREDIT SEQUENCE on 35mm TELECINE WILL BE PLAYED IN, IF AVAILABLE.

5.	TRADE FAIR, INT.	DAY (2)	Trent Susan Palliser Komorowski Callan Lonely All walk-ons & extras	1: A, B, C, D. 2: A, B, C 3: A, B. 4: A.	A-1 B-1 C-1	1-14	10-16
<u>TAPE STOP</u>							
7.	TRENT'S FLAT, INT. (Incl. end of Act 1 slide)	DAY (2)	Trent Komorowski	1: E. 2: D. 3: C. (Ext.)	A-1	15-26	23-25
<u>TAPE STOP</u>							
<u>OPENING CREDIT SEQUENCE (if available):</u> 35mm T/C & Caption Scanner							
			-	-	sof	-	1
1.	HUNTER'S OUTER OFFICE, INT.	DAY (1)	Liz Callan	1: F. 2: E.	C-2	27-31	1-2
<u>TAPE RUN</u>							
2.	HUNTER'S OFFICE, INT.	DAY (1)	Hunter Callan	1: G. 2: F. 3: D.	B-2	32-42	2-4
<u>TAPE RUN</u>							
4.	HUNTER'S OFFICE, INT.	DAY (1)	Callan Hunter	1: G. 2: F. 3: D.	B-2	43-55	7-9
<u>TAPE STOP</u>							
3.	HOTEL LOUNGE, INT.	DAY (1)	Komorowski Trent Susan Palliser Extras Page boy	2: G. 3: E.	B-3	56-62	5-6
<u>TAPE STOP</u>							
33.	HOTEL LOUNGE, INT.	DAY (5)	2 Guards Komorowski Hunter Extras	2: H. 3: E.	B-3	63-75	60-62
<u>TAPE STOP</u>							

RUNNING ORDER (2)

<u>SET</u>	<u>TIME</u>	<u>CHARACTERS</u>	<u>CAMERAS</u>	<u>SOUND</u>	<u>SHOTS</u>	<u>PAGES</u>
8. HUNTER'S OFFICE, INT. (Incl. beg. Act 2 slide)	DAY (3)	Callan Hunter Lonely (v/o)	1: G. 2: F. 3: D.	C-5 OFF-STAGE MIC?	76-89	26-28
10. HUNTER'S OFFICE, INT.	DAY (3)	Callan Hunter Lonely (v/o)	3: D.	C-5 OFF-STAGE MIC?	90	28-29
<u>TAPE RUN</u>						
12. HUNTER'S OFFICE, INT.	DAY (3)	Callan Hunter Lonely (v/o?)	2: F.	C-5	91	30
<u>TAPE STOP</u>						
14. SUSAN'S SHOP, INT.	NIGHT (3)	Susan Callan	1: H. 2: J. 3: F. 4: A.	B-4 C-3 F/P-1 F/P-2	92-96	33-34
<u>TAPE STOP</u>						
15. SUSAN'S LIVING ROOM, INT.	NIGHT (3)	Susan Callan	1: J. 2: K. 3: G.	B-5	97-110	35-37
<u>TAPE RUN</u>						
17. SUSAN'S LIVING ROOM, INT.	NIGHT (3)	Susan Callan	2: K. 3: G.	B-5	111-114	39
<u>TAPE STOP</u>						
22. SUSAN'S LIVING ROOM, INT.	NIGHT (3)	Callan Susan	1: K. (L.A. dolly) 3: H.	B-5	115-116	43-44
<u>TAPE RUN</u>						
16. HUNTER'S OFFICE, INT.	NIGHT (3)	Hunter	1: L. (L.A. dolly)	C-4	117	38
<u>TAPE STOP</u>						
27. HUNTER'S OFFICE, INT.	DAY (4)	Hunter Liz	2: F. 3: D.	C-5	118-127	53-54
<u>TAPE STOP</u>						
25. SUSAN'S SHOP, INT.	DAY (4)	Callan Assistant Susan Customers	2: J. 3: J.	B-4 C-3	128-129	49-50
<u>TAPE STOP</u>						

RUNNING ORDER (3)

SET	TIME	CHARACTERS	CAMERAS	SOUND	SHOTS	PAGES
13. TRENT'S FLAT, INT.	DAY (3)	Trent Komorowski	1: E. (L.A. dolly) 2: D.	A-2	130-135	31-32
<u>SHORT TAPE STOP</u>						
18. TRENT'S FLAT, INT. (Incl. O.B. (4) - Sc.19)	NIGHT (3)	Trent Palliser	2: D. 3: K.	A-2	136-137	40-41
19A. TRENT'S FLAT, INT.	NIGHT (3)	Trent Palliser	2: D.	A-2	138	41
<u>TAPE RUN</u>						
21. TRENT'S FLAT, INT.	NIGHT (3)	Trent Palliser	2: D. 3: K.	A-2 TAPE	139-140	42
<u>TAPE STOP</u>						
23. TRENT'S FLAT, INT.	DAY (4)	Trent Palliser	1: E. (L.A. dolly) 2: D. 3: L.	A-2	141-146	45-47
<u>TAPE STOP</u>						
28. TRENT'S CORRIDOR, INT.	DAY (4)	Callan Lonely	3: K. 4: B.	F/POLES 2 & 3	147-148	55
29. TRENT'S FLAT, INT.	DAY (4)	Trent Palliser	2: M.	A-2	149	55
30. TRENT'S CORRIDOR, INT.	DAY (4)	Lonely Callan Trent	3: K.	F/POLE-3	150	55
31. TRENT'S FLAT, INT. (Incl. end of Act 2 slide)	DAY (4)	Palliser Callan Trent	1: M. (L.A. dolly) 2: M.	A-2	151-153	55-56
<u>TAPE STOP</u>						
34. TRENT'S FLAT, INT.	DAY (5)	Callan Lonely	1: M. (L.A. dolly) 2: D. 3: K.	A-2	154-164	63-65
<u>TAPE STOP</u>						

RUNNING ORDER (4)

SET	TIME	CHARACTERS	CAMERAS	SOUND	SHOTS	PACES
32. HUNTER'S OFFICE, INT. (Incl. beg. Act 3 slide)	DAY (4)	Callan Hunter	2: F. 3: D.	B-2	165-176	57-59
TAPE STOP						
35. HUNTER'S OFFICE, INT.	EVENING (5)	Palliser Hunter	1: L. 2: F. 3: D.	B-2 C-4	177-190	66-68
TAPE STOP						
37. SUSAN'S FLAT, INT.	NIGHT (5)	Lonely Susan Assistant (v/o)	1: J. 2: K. 3: G.	B-5	191-193	69
TAPE RUN						
39. SUSAN'S FLAT, INT.	NIGHT (5)	Susan Callan	1: J. 2: K. 3: G.	B-5	194-204	72-73
TAPE STOP						
40a. SUSAN'S SHOP, INT.	NIGHT (5)	Callan Susan Trent	1: N, H. 2: J. 3: F. 4: A, C.	B-4 C-3 F/POLES 1 & 2	205-219	74-75
TAPE RUN						
40b. SUSAN'S SHOP, INT.	a/b	Trent	4: A.	a/b	220	76
TAPE RUN						
40c. SUSAN'S SHOP, INT.	a/b	Trent Callan Susan	1: H. 2: J. 3: F. 4: A.	a/b	221-227	76
TAPE STOP						
40d. SUSAN'S SHOP, INT.	a/b	Special F/X	3: F.	a/b	228	77
TAPE STOP						
41. HUNTER'S OFFICE, INT.	DAY (6)	Hunter Callan	2: F. 3: D.	B-2	229-230	77
CLOSING CREDIT SEQUENCE: Caption Scanner & Slide						
			1: Caption	GRAMS	231	77-78

ed.No: 75009

"CALLAN" (9) - "CHARLIE SAYS IT'S GOODBYE"

VTR/TRS/5418

SET	TIME	CHARACTERS	CAMERAS	SOUND	SHOTS	PAGES
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O.B. INSERTS - NOT BEING PLAYED INTO MAIN VTR:

6.	EXHIBITION & SUSAN'S SHOP - EXT. (SEQ.1 - 3'02")	DAY (2)	Callan Susan Lonely Customer	-	O.B.	-	19-22
9.	TRENT'S FLAT - EXT. (SEQ.2 - 0'15")	DAY (3)	Lonely	-	O.B.	-	28
11.	TRENT'S FLAT - EXT. (SEQ.3 - 0'25")	DAY (3)	Komorowski Lonely Callan (v/o)	-	O.B.	-	29
19.	TRENT'S FLAT - EXT. (SEQ.4)	NIGHT (3)	-	-	O.B.	-	40-41
20.	TRENT'S FLAT - EXT. (SEQ.5 - 0'09")	NIGHT (3)	Carter	-	O.B.	-	41
24.	SUSAN'S SHOP - EXT. (SEQ.6 - 0'26")	DAY (4)	Lonely Callan	-	O.B.	-	48
26.	LONELY'S CAB - EXT.SHOP (SEQ.7 - 1'01")	DAY (4)	Lonely Callan	-	O.B.	-	51-52
36.	SUSAN'S SHOP - EXT. (SEQ.8 - 0'20")	NIGHT (5)	Customer Callan	-	O.B.	-	69
38.	SUSAN'S SHOP - EXT. (SEQ.9 - 2'11")	NIGHT (5)	Callan Lonely Susan Trent Police Sgt. P.C.	-	O.B.	-	70-71
40.	SUSAN'S SHOP - EXT. (SEQ.10 - 0'30")	NIGHT (5)	Trent Police Sgt. P.C.	-	O.B.	-	74

VTR/THS/5430
Part 1

(Scene 1 to be recorded after
end of Act 1 - Shot 36. Sc. 7.
Page 25)

OPENING TITLE SEQUENCE PROBABLY TO BE
POST-RECORDED

ACT 1

<u>FADE UP TELECINE (35mm)</u>	<u>OPENING CREDIT SEQUENCE.</u>	<u>S.C.F.</u>
"THAMES" PICTORIAL SYMBOL into "CALLAN" OPENING TITLES. (0'55" approx.)		(TIME)
		*
starring		*
EDWARD WOODWARD		*
with		*
RUSSELL HUNTER		*
WILLIAM SQUIRE		*
		*
<u>SUPER CAPTION SCANNER</u>		*
(1) "CHARLIE SAYS IT'S GOODEYE"		*
(2) by JAMES MITCHELL		*
		*
		*

27. 1 (F) 1. INT. HUNTER'S OUTER OFFICE. DAY (1).
LOOSE on LIZ, CHAIR & TYPEWRITER. ROOM C-2
LIZ Xs to SIT.
PUSH IN on TYPING, &
SLIDE UP to CALLAN as
HE ENTERS.

Preview 2 (fast)

(On 1, Shot 27)

28. 2 (E) CALLAN: Is he free?
C.M.S. LIZ.
29. 1 (F) LIZ: (PAUSE) You've to go
2-S, LIZ with CALLAN straight in.
X-ing to u/s R. DOOR. David -
30. 2 (a/b) It was ... it was nice working
(C.M.S. Liz) for you. And it's nice to
31. 1 (F) have you back with us as well.
C.M.S. CALLAN.
- CALLAN: Yeah.
- (HE TURNS to KNOCK at
HUNTER'S OFFICE DOOR)

T A P E R U N

(1 TO POS.G, 2 TO POS.F,
HUNTER'S OFFICE)

(10 secs. for CAMERA REPOS)

32. 3 (D) (On knocking) 2. INT. HUNTER'S OFFICE. DAY (1).
M.S. HUNTER.

BOOM B-2F/X: KNOCK ON DOOR.HUNTER: Come in!

ADMIT CALLAN.

CALLAN: Putting together the
pieces, then?

33. 1 (G) M.S. HUNTER.

HUNTER: You didn't do that badly,
David.

34. 2 (F) M.L.S. CALLAN.

BRING HIM SLOWLY FORWARD
to PROFILE 2-S at DESK.CALLAN: What does it say on my file?
Emotionally unstable?Preview 3

(On 2, Shot 34)

HUNTER: An excess of subjectivity,
I believe they called it.

CALLAN: And what does that mean
when it's at home?

HUNTER: You get too much involved,
Callan. You care./

35. 3 (D)
2-S, CALLAN SITTING, +
HUNTER.

CALLAN: Yeah. And now what?

HUNTER: You know perfectly well.

CALLAN: I want to know what my
job is. My real job./

36. 1 (G)
C.M.S. HUNTER.

HUNTER: Oh, I see ... nobody has
told you ... These damned
committees. They always miss the
main point./

37. 3 (D)
M.C.U. CALLAN.

Well, you're back
where you were, Callan. (PAUSE)/

38. 1 (G)
M.C.U. HUNTER.

Of course, you are entitled to some
leave./

39. 3 (a/b)
(M.C.U. Callan)

CALLAN: Well, I've changed my mind.
I want a job./

40. 1 (a/b)
(M.C.U. Hunter)

HE RISES.

HUNTER: There isn't really anything
that's worthy of your talents just
at present ... unless. -

41. 3 (a/b)
(M.C.U. Callan - reaction)

42. 2 (F) (After 1 beat)
C.M.S. HUNTER.

As HE MOVES u/s R, FULL
OUT to FIND CALLAN for
2-S.

HUNTER: (CONTD.) There's a man
called James Palliser you might keep
an eye on.

(CONTD. OVER)

Tape run next

(On 2, Shot 42)

HUNTER Xs L. of CALLAN.

HOLD 2-S as HE COMES
d/s L. again, SLOWLY.

FINISH with HUNTER
LARGE f/g L, CALLAN
still SITTING.

HUNTER: (CONTD.) But he does
mix in rather exclusive circles.
Winchester and Cambridge, you know.
Top Civil Servant, all that.

CALLAN: I'd better buy a bowler.
What's he done?

HUNTER: Nothing yet. We're
rather concerned with what he may
do.

CALLAN: All right, then ... what
may he do?

HUNTER: Defect.

T A P E R U N

(15 secs.)

(On to Sc.4, Shot 43, Page 7)

(Record after Sc.4, Shot 55, Page 2)

(2 TO POS.G, 3 TO POS.E,
HOTEL LOUNGE)(BOOM B to POS.3, HOTEL
LOUNGE)

56. 3 (E) 3. INT. HOTEL LOUNGE. DAY (1). BOOM B-3

SEE KOMOROWSKI & TRENT
GO OUT u/s L.DUB:
SMALL
HOTEL
CROWD.BRING PAGE BOY d/s, then
PAN R. with HIM to FIND
SUSAN & PALLISER in LOOSE
2-S.PALLISER: I'd been contemplating
a little trip.

SUSAN: Your place in Tuscany?

PALLISER: Do you know, I'm rather
bored with Tuscany. (PAUSE) It's
about time I had a change/...57. 2 (G)
M.S. SUSAN.

SUSAN: You look tired, James.

PALLISER: Well, I am. There's a
great deal to do, and so little time.58. 3 (E)
M.S. PALLISER.

SUSAN: Time? You're not ill?

PALLISER: No, merely overworked.
There are only twenty-four hours in
any one day, you know. (PAUSE)
You should have married me, Susan./59. 2 (a/b)
(M.S. Susan)SUSAN: (LAUGHS) But you're already
married! Your work, your colleagues./60. 3 (a/b)
(M.S. Palliser)PALLISER: They're all so dull -
colleagues always are./61. 2 (G) (P. looks at Trent u/s)
2-S, SUSAN + TRENT COMING
d/s to CORNER.

SUSAN: Is he a colleague of yours?

Preview 3 (fast)

(On 2, Shot 61)

62.

3 (E)

M.S. PALLISER.

HE RISES.

FIND 3-S, with TRENT
C. b/g.

PALLISER: An - assistant, shall
we say? / Quite an important one.
It seems I have a meeting. Do
excuse me, Susan. I'm sorry.

SUSAN: You see what I mean?

PALLISER: Don't forget tomorrow.

SUSAN: I'm looking forward to it.

PALLISER: There might be some
interesting people there.

LET PALLISER & TRENT GO.

HOLD SUSAN.

T A P E S T O P

(2 TO POS.H, SAME SET)

(On to Sc.33, Shot 63, Page 60)

(Tape run from Sc.2, Page 4)

43. 1 (C)

C.M.S. CALLAN with PART
of FILE.

HE RISES.

PAN HIM SLOWLY R. for
LOOSE 2-S with HUNTER
at DESK.

4. INT. HUNTER'S OFFICE. DAY (1).

BOOK B-2

HUNTER: As you see, his speciality
is money.CALLAN: What's he doing working
for the Government, then?HUNTER: He's got more of his own
than he can spend. He also has a
profound knowledge of our economy.
That's why he's compiling the EEC
report. He's the one man who knows
everything in it.CALLAN: And you think he may defect?HUNTER: Yes.CALLAN: Where?HUNTER: Poland, probably. Certainly
the Eastern bloc.

44. 3 (D)

M.S. CALLAN, SITTING.

CALLAN: What's he doing it for?
It can't be money - and it doesn't
look as though it's politics.

45. 1 (C)

TIGHTER 2-S.

HUNTER: It isn't.

46. 3 (D)

C.M.S. CALLAN.

CALLAN: What, then? (PAUSE)

Not love!

Preview 1 (fast)

(On 3, Shot 40)

HUNTER: I suppose one could call it that.

47. 1 (G)
C.M.S. HUNTER.

CALLAN: A feller?

HUNTER: Yes.

CALLAN: Who just happens to have gone to Warsaw - and won't be coming back.

48. 3 (D)
2-S, CALLAN & HUNTER.

HUNTER: You're very well-informed.

CALLAN: They've used this one quite a bit one way and another. Trouble is, it usually works.

HUNTER: Unless we move in first.

49. 1 (a/b)
(C.M.S. Hunter)

CALLAN: All right. When do I lift him?

50. 3 (D)
C.M.S. CALLAN.

HUNTER: He's an important man with important friends. Until we get permission, all you do is watch.

CALLAN: (FLIPPING THROUGH FILE)
This bird - who is she?

HUNTER: Mrs. Morris. She's a widow. Her father went to school with Palliser.

CALLAN: Anything on her?

51. 1 (G)
CLOSE on FILE, READING
NAME.

HUNTER: Not directly. Read that later.

(CONTD. OVER)

Preview 3

(On 1, Shot 51)

As CALLAN TAKES FILE,
TILT to M.C.U. HUNTER.

HUNTER: (CONTD.)

Now -

Palliser's at the Polish Trade Fair tomorrow. He'll take Mrs. Morris with him. Go and take a look at them.

52. 3 (D)
2-S, CALLAN RISING, +
HUNTER.

53. 1 (G)
C.M.S. HUNTER, RISING.

CALLAN: What's my cover?

54. 3 (D)
C.M.S. CALLAN.

HUNTER: Security liaison.

55. 2 (F)
M.S. HUNTER.

CALLAN: Don't you think that will make Palliser a little suspicious?

PAN HIM L. BEHIND CALLAN
for 2-S.

HUNTER: We'd like that. Use your own name. It could precipitate action.

CALLAN: It could. I suppose that's what I'm paid for.

TIGHTEN as HE COMES d/s
L. for PROFILE 2-S.

HUNTER: Callan, Palliser is in a red file.

CALLAN: I had noticed - sir.

HUNTER: But we don't want him killed unless it's absolutely necessary.

(PAUSE) You will do as ordered.

CALLAN: Sir, when a benefactor's as important as Mr. Palliser, he always has a minder. If my cover is blown, one of us is liable to get killed - and I can't wait for authorisation from Palliser's important friends. You will remember that, won't you, sir?

LET CALLAN GO u/s R. in
2-S, then OUT.

T A P E S T O P

(Back to Sc.3, Page 5)

FIRST SCENE IN RECORDING ORDER

1. 1 (A)

5. INT. TRADE FAIR. DAY (2).

BOOMS A-1,
B-1 & C-1.

CLOSE on SCREENS.

SEE TRENT COME ALONG ROW
of SEATS & DOWN STEPS.PULL OUT SLOWLY, PANNING
L. with EXTRAS to FIND
GROUP at BAR.

FAVOUR SUSAN/PALLISER.

DUB:
POLISH
MUSIC &
SMALL
CROWD
EFFECTS
(through
scene)L/X: SLIDE PROJECTORS ONPALLISER: Do you like that stuff?SUSAN: (SHOULDERS) I suppose it
might be quicker just to hit yourself
with a hammer!PALLISER: Perseverence, Susan.
It's the only answer.

ADMIT KOMOROWSKI for 3-S.

KOMOROWSKI: Mr. Palliser!PALLISER: Oh, Mr. Komorowski - how
nice to see you. May I present
Mrs. Morris?SUSAN: How do you do?KOMOROWSKI: I am so very pleased to
meet you ... Is that our vodka?SUSAN: Yes.Preview 2

(On 1, Shot 1)

KOMOROWSKI COMES FORWARD.

KOMOROWSKI: Ah, not a lady's drink.
Excuse me, let us see if we can find
you something a little more gentle -

SUSAN: Very kind of you.

KOMOROWSKI: (PAUSE) There!

SUSAN: (SIPS) Mmm, delicious!

KOMOROWSKI: I am so glad ... Dear
lady, excuse us one moment - in a
capitalist society, business always
comes first ... even before beauty.
(LAUGHS) Dear friend ...

LET TALLISER & KOMOROWSKI
GO u/s.

HOLD SUSAN.

2. 2 (A)

On GROUP of EXTRAS, as
directed.

(1 TO POS.B, SAME SET, FAST)

EXTRAS REVEAL CALLAN.

HOLD as HE GOES L.

3. 1 (B)

SUSAN f/g L, with CALLAN
COMING to HER R. at BAR.

KEEP FAIRLY LOOSE.

(SUSAN SPILLS DRINK, &
CALLAN PROFFERS HANDTHER-
CHIEF)

(2 TO POS.B, SAME SET,
when CAM.3 HAS CLEARED
SAFELY POSN.)

CALLAN: (TO BAR GIRL) Scotch,
please.

SUSAN: (AFTER SPILLING) I'm sorry.

CALLAN: May I?

SUSAN: Thank you. (PAUSE) I
hope it comes out.

Preview 3

(On 1, Shot 3)

CALLAN: It hasn't burned a hole in it, anyway ... Shall I top it up?

SUSAN: That's awfully kind of you.

CALLAN: What was it?

SUSAN: I don't know. Red stuff. A bit gooey.

CALLAN: (SPELLS IT) Plum brandy.

HOLD 2-S as CALLAN
COMES f/g at BAR.

4. 3 (A)
L.S.

SEE PALLISER & KOMOROWSKI
COMING SLOWLY d/s.

FULL OUT as THEY COME f/g.

(EXTRAS PASS in FRONT of
THIS SHOT).

(1 TO POS.C, SAME SET)

KOMOROWSKI: Dear friend, we are very anxious about you.

PALLISER: I can't think why.

KOMOROWSKI: It is time you came to join us in Poland.

PALLISER: I need time to think.

KOMOROWSKI: You are an intelligent man - and you have been thinking for over a month. (PAUSE) Julek misses you very much.

PALLISER: I am delighted to hear it.

KOMOROWSKI: He sent a message to you.

Preview 1

(On 3, Shot 4)

PALLISER: "Come at once", no doubt.

KOMOROWSKI: Dear friend, do you think we would stoop to such tricks?

PALLISER: Of course.

KOMOROWSKI: (LAUGHS) This message is on tape.

PALLISER: May I have it, please?

KOMOROWSKI: Dear friend, not while people are watching.

LET KOMOROWSKI & PALLISER
GO R, & SEE TRUMP & EXTRAS
BEHIND.

5. 1 (C)

CLOSE on EXHIBIT, with
EXTRAS f/g.

THEY PART to REVEAL CALLAN
& SUSAN who COME SLOWLY f/g.

SUSAN: Oh, look!

(3 TO POS.B. SAME SET)

CALLAN: Yes, I've seen that before,
but I don't think I could live with
it! (PAUSE) Do you really like
that stuff?

SUSAN: Well, at least it's palatable,
Mr. ... (PAUSE) What's your name?

CALLAN: Oh, I'm sorry! Callan ...
David Callan.

SUSAN: Susan Morris.

CALLAN: How do you do? (THEY SHAKE
HANDS).

Previous 2

(On 1, Shot 5)

SUSAN: Do you work for the Government?

CALLAN: Oh, is it that obvious?

SUSAN: I suppose it must - yet somehow you don't look like a Civil Servant.

CALLAN: I'll take that as a compliment!

6. 2 (B) SUSAN: (LAUGHS)
2-S, PALLISER & KOMOROWSKI.

PAN PALLISER L. UP CENTRE AISLE.

7. 1 (C) (As Palliser turns) SUSAN: (CONTD.) Oh, James -
3-S, CALLAN & SUSAN,
with PALLISER COMING
FORWARD.

PALLISER: Oh, hello!

SUSAN: This is Mr. Callan. David
Callan - James Palliser.

(2 TO POS.C, SAME SET)

PALLISER: How do you do?

CALLAN: How do you do?

SUSAN: Mr. Callan's also in the
Civil Service, James.

SEE KOMOROWSKI in C. b/g,
with TRENT in further b/g.

PALLISER: Really? What branch?

KOMOROWSKI COMES FORWARD.

CALLAN: Security ...

PALLISER: Indeed? Are you
anticipating trouble here?

Preview 4

(On 1, Shot 7)

CALLAN: Our Red friends are always a little nervous when they appear in public.

SUSAN: Perhaps they have reason, Mr. Callan, when people talk about them as you do.

KOMOROWSKI: (LAUGHS)

CALLAN: Will you excuse me?

LET CALLAN GO R.

PALLISER: Really, Susan - that was hardly polite!

SUSAN: It wasn't, was it?

PALLISER: What on earth made you say it?

SUSAN: You know why, James. Besides, he looked so damn good at it!

8. 4 (A)
WIDE SHOT of WHOLE AREA.

(1 TO POS.D, SAME SET)

PAN R. SLOWLY, & FIND
CALLAN GOING R. on ROSTRUM.

PUSH IN to M.S. CALLAN.

HE LOOKS L. to SUSAN.

9. 2 (C)
M.S. SUSAN (looking at Callan).

PULL OUT SLOWLY as SHE TURNS
AWAY, & PAN R. to FIND CALLAN
now SITTING at END of ROW.

ADMIT LONELY L.

LONELY: (COUGHS)

Preview 3 (fast)

(On 2, Shot 9)

10. 3 (B) (After Callan turns)
LOOSE 2-S, LONELY & CALLAN,
with EXTRAS X-ing R. to L.

CALLAN: Blind old Riley!

LONELY: Mr. ... It is lovely
weather for the time of year, is it
not?

CALLAN: Exceptionally clement. Yes.

PUSH IN TIGHTER.

LONELY: What do you want me to do,
Mr. Callan?

CALLAN: Just take a look around you ...
See if you can spot anybody that looks
like a heavy. Then get back to your
cab.

LONELY: A heavy?

CALLAN: Blimey, I only want you to
take a look. I'm not going to start
anything here!

LONELY: Promise?

CALLAN: Cross my heart!

LET LONELY GO.

CRAB to SEE ALONG ROW
of VIEWERS.

11. 2 (C) (On cue)
M.S. TRENT, as directed.

12. 1 (D) (On cue)
GROUP by PERFUME COUNTER.

Preview 2 (fast)

(On 1, Shot 12)

GROUP REVEALS LONELY,
for PERFUME BIZ.

(3 REPO. L. SLIGHTLY)

13. 2 (C) (On cue)
2-S, PALLISER & TRENT.

BRING THEM R, then DOWN
CENTRE AISLE 3 or 4 STEPS.

TRENT: We staying much longer?

PALLISER: No ... I'm due back at
the Treasury now.

TRENT: I'll drop you off.

PALLISER: No need to bother ...

TRENT: Oh, it's no bother!

PALLISER: I see ... I'll just say
goodbye to Mrs. Morris.

14. 3 (B) (Slightly L)
M.L.S. CALLAN.

(2 CLEAR BACK)

PAN HIM L. with EXTRAS
f/g.

PULL OUT, & FIND SUSAN
X-ing L. to R. of FRAME
in 2-S.

As CALLAN COMES f/g,
CRAB L. to HOLD PROFILE
2-S, with SCREENS C. b/g.

SUSAN: Mr. Callan -

(PAUSE)

SUSAN: (CONTD.) I think I owe
you an apology.

CALLAN: I don't think so.

SUSAN: I was very rude to you -

GRAMS:
LIFT
VOLUME
OF MUSIC.

Tape stop next

(On 3, Shot 14)

CALLAN: You get used to it.

SUSAN: I - had a reason.

CALLAN: Please, Mrs. Morris ...
don't worry about it.

SUSAN: I'd like to explain what
it was.

GRAM F/X:
ADD SLIGHT
LAUGHTER.

CALLAN: I beg your pardon?

SUSAN: I wonder, could we find
somewhere quieter?

CALLAN: I can give you a lift
home if you like. We can talk on
the way.

SUSAN: You've got a car here?

CALLAN: We'll get a cab.

SUSAN: It might not be so easy
round here.

CALLAN: Don't worry, Mrs. Morris.
I'll get one.

LET CALLAN & SUSAN GO.

FINISH on SCREENS.

T A P E S T O P (2 mins.)

(1 TO POS.E, 2 TO POS.D,
TRENT'S FLAT; 3 TO POS.G,
TRENT'S CORRIDOR)

(BOOM A to POS.2, TRENT'S FLAT)

(On to Sc.7, Shot 15, Page 23)

O.B. INSERT (1) - NOT BEING PLAYED INTO MAIN VTR

O.B. (1) :

6. EXT. EXHIBITION & SUSAN'S SHOP, DAY (2)

CALLAN & SUSAN EXIT from
TRADE FAIR, & CALLAN HAILS
a CAB.

O.B.
SCUDD

CALLAN: WHISTLES.

DUB:
TAXI
EFFECTS.

SUSAN: You are clever!

CALLAN: I've got influence.

LONELY'S CAB PULLS UP.

SUSAN: You must have. Cabs
round here are about as rare as
kangaroos. I thought I'd have
to walk.

CALLAN & SUSAN GET INTO
BACK of CAB.

CALLAN: (TO LONELY) . I'll tell
you where in a minute. (HE LEANS
BACK) Mrs. Morris - you don't have
to tell me anything.

SUSAN: But I want to. You see,
I know more about Security than
most people, Mr. Callan.

CALLAN: Oh yeah? Were you in it?

SUSAN: No. I had a friend whose
husband was investigated. A very
close friend.

CALLAN: Go on.

(On O.B. (1))

SUSAN: He was a naval officer, supposed to be giving secrets to the Russians. They never proved anything either way.

CALLAN: Oh well, it happens.

SUSAN: My - friend's husband shot himself - and she nearly died, too. Of grief. Or thought she did ... Except grief never kills you, not really. You only think it does.

CALLAN: Mrs. Morris, you know for most of us in Security it's just a nine-to-five job. The glamour boys, they are the ones who do all the investigations. The rest of us, we just sit behind desks, and fill up forms and work our expenses. Just rank and file, you know.

SUSAN: You don't look like rank and file, Mr. Callan.

CALLAN: I wish you'd tell that to my boss! Where do you want to go?

SUSAN: Bayswater.

CALLAN: (TO LONELY) Bayswater.

CAB STARTS UP.

CUT TO IT ARRIVING
OUTSIDE SUSAN'S SHOP.

LONELY OPENS BACK DOOR,
& CALLAN & SUSAN GET OUT.

CALLAN: (TO LONELY) Ta. (TO
SUSAN) Is this it?

(On O.B. (1))

SUSAN: Yes ... I own it.

CALLAN: Very nice.

SUSAN: Would you like to come in
and look around?

CALLAN: Oh, it's very kind of you,
but I've got to get on. Some other
time, maybe.

SUSAN: Lovely.

CALLAN: Look, Mrs. Morris, a lot
of nasty things happen in my
business ... and we're not particularly
proud of them.

SUSAN: And yet you go on doing them.
No, let's wait till we meet again.
We'll have more time to argue.

CALLAN: Well, I hope we won't argue
too much. I don't like arguing.
(THEY SHAKE HANDS)

SUSAN: Goodbye, Mr. Callan. Thank
you for the lift.

CALLAN: Pleasure.

SUSAN GOES TOWARDS SHOP
in b/g, & CALLAN GETS BACK
into LONELY'S CAB.

LONELY: (THRU COMMUNICATING WINDOW)
Now that's a bit of all right,
Mr. Callan!

(On O.E. (1))

CALLAN: What ...? Oh, yeah, yeah.

LONELY: Bet she takes a bath every day. One of them Mata Haris, is she?

CALLAN: Oh, yeah, yeah! She'd kill you as soon as look at you. She's got a black belt in karate.

LONELY: No!

CALLAN: Did you spot anything?

LONELY: What?

CALLAN: At the exhibition! See any heavies?

LONELY: One geezer. Young, quite good-looking, dark curly hair. Over by the bar, drinking lemonade.

CALLAN: Did he leave with an older man?

LONELY: Yeah ... just a couple of minutes before you did.

CALLAN: Are you sure he's a wrong 'un?

LONELY: I couldn't be sure now, could I ...? But I would not like to meet him down a dark alley when you was out working.

CALLAN: All right - let's get home.

(Record after Sc.5, Shot 14, Page 18)

15. 2 (D) 7. INT. TRENT'S FLAT. DAY (2). ROOM A-2
 LOOKING at OVERHEAD IMAGES,
 PAN L. to R. to FIND IMAGE
 of TRENT.
 DUB:
 "YOU KNOW
 YOU'RE
 ONLY
 DREAMING"
 (HAWKWIND)
 (UAG 29202)
- As HE RISES, TILT DOWN
 & PAN HIM L. to DOOR.
 F/X: FRONT DOOR BELL.
16. 3 (C) (CORRIDOR) (As door opens wide)
 TRENT, with L. HALF of
 SCREEN BLACKED OUT by
 KOMOROWSKI.
 TRENT: Oh ...! Come in.
17. 2 (D) (1 beat after door closes)
 LOOSE PROFILE 2-S,
 TRENT & KOMOROWSKI.
 TRENT: (CONTD.) Er ... anything
 wrong?
 KOMOROWSKI: I hope not ... Why
 aren't you with Palliser?
 TRENT Xs R. of KOMOROWSKI.
 HOLD 2-S.
 TRENT: Because he's at work -
 learning a lot more secrets to tell
 his poofy friend.
 KOMOROWSKI HITS TRENT.
18. 1 (E) (As Trent falls)
 With LOWER HALF of
 KOMOROWSKI, SEE TRENT FALL
 & RISE to CHAIR.
 As KOMOROWSKI GRABS TRENT'S
 GUN, PUSH IN TILL GUN DROPS.
 TRENT: (CONTD.) Be careful, you
 bloody fool!
 PULL FOCUS to TRENT'S FACE.
19. 2 (D) (After K. releases him)
 TIGHT 2-S, KOMOROWSKI &
 TRENT.
 (1 REPO. L)
 Preview 1 (fast)

(On 2, Shot 19)

KOMOROWSKI: Turn off that ridiculous music.

LET TRENT GO R. & RETURN
INTO FRAME, X-ing L. b/g
of KOMOROWSKI.

GRAMS:
MUSIC
OFF.

20. 1 (E) (Further L.) (After music has been turned off)
L.A. C.M.S. KOMOROWSKI.

KOMOROWSKI: (CONTD.) I have
been in this business since before
your mother first wondered who your
father was - and I will ask you to
treat me with respect./

21. 2 (D) (a/b)
(2-S)

TRENT: All right. You're good.

KOMOROWSKI: Remember it ...
Your business is to keep Palliser
alive and ready to leave/ - and that
is all. If you should find that
impossible/ -

22. 1 (a/b)
(C.M.S. Komorowski)

23. 2 (D)
C.M.S. TRENT.

24. 1 (a/b)
(C.M.S. Komorowski)

TRENT: Don't worry. I'm good, too./

KOMOROWSKI: If you were not, I should
not have hired you ... But British
Counter-Intelligence is also good -
and there was a man from Security
talking to Palliser today./

25. 2 (D)
2-S.

TRENT COMES IN SLIGHTLY.

TRENT: You're joking!

KOMOROWSKI: Palliser told me himself ...
They may try to take him away from you.

Preview 1

(On 2, Shot 25)

26. 1 (a/b)
(L.A. C.M.S. Komorowski)

PAN HIM L. to TIGHT
 PROFILE 2-S with TRENT,
 as HE POINTS PISTOL at
 TRENT'S HEAD.

TRENT: You want me to take on
 Counter-Intelligence?

KOMOROWSKI: How I should like to
 see that ...! No - if they tried
 to take Palliser, and look like
 succeeding - I want you to kill
 him.

GRAMS:
THREME

*

*

*

*

*

SLIDE

(1) "CALLAN" - END OF
PART ONE

FADE SOUND & VISION

1ST COMMERCIAL BREAK

T A P E S T O P

(1 TO POS.F, 2 TO POS.E,
HUNTER'S OUTER OFFICE;
3 TO POS.D, HUNTER'S INNER
OFFICE)

(BOOM B' to POS.2, HUNTER'S OFFICE)

(BOOM C to POS.2, HUNTER'S OUTER
OFFICE)

(Back to top of play - Page 1, Shot 27, Sc.1)

VTR/THS/5418
Part 2

(Record after Sc. 33, Shot 75,
Page 62)

ACT 2

			<u>GRAMS:</u> <u>TIME</u>
	<u>FADE UP SLIDE</u>		
	<u>(2) "CALLAN" - PART TWO</u>		*
			*
			*
76.	<u>3 (D)</u>	<u>8. INT. HUNTER'S OFFICE. DAY (3).</u>	*
	C.M.S. CALLAN.		
	As PHOTO (of TRENT) IS BROUGHT FORWARD, PUSH IN to FEATURE IT, HOLDING CALLAN'S FACE.		<u>ROOM C-5</u>
		<u>CALLAN:</u> That's the one - Trent.	
		<u>HUNTER:</u> Rather young, surely - for a killer?	
		<u>CALLAN:</u> When you're his age, you never believe you can lose.	
77.	<u>1 (G)</u>		
	2-S, CALLAN & HUNTER.		
		<u>HUNTER:</u> Are you sure of him?	
		Yes, I'm sure of him.	
		<u>CALLAN:</u> /Lonely's spent his whole life with heavies and dips and brasses -	
78.	<u>3 (D)</u>	<u>HUNTER:</u> David, David - talk English!	
	C.M.S. CALLAN.		

Preview 1

(On 3, Spot 78)

79. 1 (G)
C.M.S. HUNTER. CALLAN: Lonely can smell crocks
the way you and I can smell curry.
Besides, he was picked up last year
for unlawful possession of firearms.

80. 3 (D)
2-S, CALLAN & HUNTER. HUNTER: That sounds more promising.
(PAUSE) We now have authorisation
for Palliser. You're to pick him
up tomorrow.

CALLAN: What about the boy?

81. 1 (a/b)
(C.M.S. Hunter) HUNTER: If you can get him. He
might have some useful things to tell
us... Put the boy is expendable,
82. 3 (D)
C.M.S. CALLAN. Callan. Palliser isn't.

83. 1 (a/b)
(C.M.S. Hunter) CALLAN: What will you do with Palliser?

84. 3 (a/b)
(C.M.S. Callan) HUNTER: I? Nothing. How can I?
With friends like his...

CALLAN: I see. Unto him that hath
shall be given ...

85. 1 (a/b) (After Callan reacts)
(C.M.S. Hunter) HUNTER: What? (PAUSE) Have you
traced the boy yet?

CALLAN: No, but it shouldn't be
difficult. He sees Palliser every
day. Lonely will follow him home.

86. 3 (D)
2-S, CALLAN RISING. HUNTER: He'd better be careful - and
so had you, Callan.

Preview 1

(On 3, Shot 65)

CALLAN: (PAUSE) Yes.HUNTER: Pick him up tomorrow, then.CALLAN: Time and place?HUNTER: Up to you. Just be discreet, that's all I ask.HOLD 2-S as CALLAN
GOES u/s.F/X: SQUAWK FROM MCF RADIO.LONELY: (DISTORT) MCF calling
Control.87. 1 (a/b) (After 1 beat)
(C.M.S. Hunter)88. 3 (D) (As Hunter turns)
C.M.S. CALLAN.

It's me.

I've got a message for you,

89. 2 (F)
M.S. HUNTER.

Mr. Callan.

HUNTER: Oh, perhaps you'd better.PAN HIM L. & ADMIT CALLAN
COMING f/g VERY LARGE at
DESK.HUNTER CONTINUES u/s L.
in 2-S.CALLAN: (INTO MCF) It's me!*LONELY: (DISTORT) I got him,
Mr. Callan! He didn't half give
me a time, though - he drives like
a raving maniac! He's at Flat 3,
Elm House, Ealing.*(N.B. O.B. (2) TO BE
POST-EDITED IN HERE,
TO REPLACE THIS SPEECH
OF LONELY'S - SCENE 9,
EXT. HUNTER'S FLAT, DAY)90. 3 (D)
CLOSE on CALLAN, WRITING.

10. INT. HUNTER'S OFFICE. DAY (3).

(C-5)

TILT to C.M.S. CALLAN.

CALLAN: Thanks, old son. Stay with
him.LONELY: (DISTORT) But, Mr. Callan -
suppose somebody wants a cab?Tape run next

(On 3, Shot 90)

CALLAN: Lift your bonnet up.
Make out you've had a breakdown.

T A P E R U N (3 secs.)

(On to Scene 12 - over)

O.B. (3) (Not being played in) 11. EXT. TRENT'S FLAT. DAY (3). O.B.
LONELY, in his CAB, SOUND
CONTINUES SPEAKING
into RADIO MIC.

LONELY: Suppose they tow me away?

CALLAN: (DISTORT) Suppose I come
over there and belt you? Stay with
him.

LONELY: Very good, Mr. Callan.

(PAUSE)

LONELY "SEES" KOMOROWSKI'S
CAR ARRIVE.

CAMERA PANS KOMOROWSKI
from his CAR to ENTRANCE
to TRENT'S BLOCK of FLATS,
& INCLUDES LONELY in his
CAB, f/g.

LONELY: (CONTD.) Mr. Callan!

CALLAN: (DISTORT) What?

KOMOROWSKI in b/g ENTERS
BUILDING.

LONELY: Do you remember that big
Polisher at the exhibition? The
geezer that laughed all the time?

CALLAN: (DISTORT) What about him?

LONELY: He's just gone in the flats.

Preview 2

(Tape run from Sc.10, Page 29, Shot 90)

91. 2 (F)

2-S, HUNTER COMING a/s
L. of CALLAN.

12. INT. HUNTER'S OFFICE. DAY (3).

BOOM C-5

CALLAN: (INTO MCF) Good lad.

HUNTER: You'd better send Carter.

CALLAN: (INTO MCF) Now you
stay there till I send Carter.
(MCF OFF).

T A P E S T O P

(1 TO POS.H, 2 TO POS.J,
3 TO POS.F, SUSAN'S SHOP)

(CALLAN
CHANGE?)

(BOOM B to POS.4, BOOM C to
POS.3, SUSAN'S FLAT)

(On to Sc.14, Shot 92, Page 33)

(Record after Sc.25, Shot 129, Page 50)

130. 1 (E) (L.A. dolly)
With KNEE & LEG f/c, SEE
MONEY, & TILT to C.M.S.
TRENT.

13. INT. TRENT'S FLAT. DAY (3). BOOM A-2

TRENT: Five thousand.

KOMOROWSKI: Did I not tell you so?

TRENT: Yeah ... you told me. And
I counted it./

131. 2 (D)
TIGHT 2-S, KOMOROWSKI
& TRENT.

KOMOROWSKI: And tomorrow you will
earn it. He goes at four. You
will drive to Dover and take the
hovercraft to Calais, then a train
to Paris. You will be met at the
Gard du Nord.

TRENT: How will I know the bloke
who's meeting us?

132. 1 (E)
M.C.U. TRENT.

KOMOROWSKI: He will know you./

133. 2 (a/b)
(Tight 2-S)

TRENT: Oh? That's nice!./

KOMOROWSKI: I should like it very
much if Palliser gets there alive.

TRENT: Yeah, yeah - you told me.

KOMOROWSKI: And I hope very much
that you were listening./

134. 1 (a/b)
(M.C.U. Trent)

Preview 2 (fast)

(On 1, Shot 134)

135. 2 (D)

M.S. KOMOROWSKI.

HE RISES & STEPS d/s L.

GRAB to FINISH with 2-S,
KOMOROWSKI'S LOWER HALF
L. of FRAME.

TRENT: I told you - I'll do the
best I can.

KOMOROWSKI: Then I must be satisfied.
(PAUSE) If anything goes wrong, I
shall be at the Hotel Lombardy. You
can ring me there.

TRENT: (LAUGHS) Don't worry!
What could go wrong?

SHORT TAPE STOP

(3 TO POS. 7, TRENT'S PLAT)

(On to Sc.18, Shot 136, Page 40)

(Record after Sc.12, Shot 91, Page 30)

92. 1. (E) 14. INT. SUSAN'S SHOP. NIGHT (5).

CLOSE on STAND with
SUN-GLASSES.

BOOMS
E-4, C-3

SLOWLY PULL BACK to
INCLUDE MIRROR.

F/X: SHOP DOOR BELL.

F/POLE-1

SEE SUSAN'S IMAGE X L,
then, as SHE APPEARS,
PAN HER to DOOR for
2-S (CALLAN at L.).

93. 3 (F) (PAUSE)
C.H.S. SUSAN.

SUSAN: Oh!

CALLAN: Can I come in?

SUSAN: I thought you weren't
coming. You said six o'clock.

94. 1 (H) (a/b)
(2-S)

SUSAN Xs L, & CALLAN
ENTERS.

CALLAN: I'm sorry. Something
came up ... In this business
something always comes up.

FAVOUR HER to f/g L, to
SWITCH ON LIGHTS.

L/X: LIGHTS ON as SUSAN
SWITCHES THEM ON

95. 2 (J)

L.S. DOWN BODY of SHOP,
(incl. SOME COUNTER).

CALLAN: (CONTD.) Well, well.
Nice place you've got here.

SUSAN & CALLAN SLOWLY
COME d/s.

SLOWLY CRAB L, & BRING
THEM to STAIRS.

SUSAN: It's a business - like any
other.

Preview 4 (fast)

(On 2, Shot 95)

CALLAN: It has its compensations -
if you are a feller!

96. 4 (A)
2-S.

PAN THEM UPSTAIRS, to
FINISH LOOSE PROFILE
2-S, L. of HARPOON GUN.

SUSAN: Yes, it does ... It
keeps me busy. This way.

+
F/POLE-2

(PAUSE)

CALLAN: You don't have any friends?

SUSAN: (PAUSE) Not many.

CALLAN: What about that man at the
exhibition?

SUSAN: James Palliser? Poor James!
Oh no, he's a family friend.

L/X: SWITCH OFF TRACT.
LAMP

THEY COME R, FINISHING
with HARPOON GUN BETWEEN
THEM.

CALLAN: Oh, do you sell much of
this stuff?

SUSAN: Quite a bit, yes.

CALLAN: That looks dangerous.

SUSAN: I believe they are. (PAUSE)
What's wrong?

CALLAN: I don't like killing for
pleasure.

SUCAN: The flat's this way.

LET HER GO, & PAN CALLAN
R. to DOOR.

L/X: LIGHTS
OFF as SHE
SWITCHES THEM
OFF

T A P E S T O P

(1 TO POS.J, 2 TO POS.K,
3 TO POS.G, SUSAN'S LIVING
ROOM)

(ROOM B to POS.5, SUSAN'S
LIVING ROOM)

RE-SET for SCENE 15, DOOR
SET IN

97. 3 (G) 15. INT. SUSAN'S LIVING ROOM. NIGHT (3).
BRING SUSAN & CALLAN IN. ROOM B-5

CRAB L. as THEY GO u/s,
then L.

PAN CALLAN to C.

LOSE SUSAN.

CALLAN COMES d/s.

As HE COMES to SOFA,
ADMIT SUSAN.

LET HIM SET OUT of SHOT,
& PUSH IN to M.S. SUSAN.

SUSAN: A scotch?

CALLAN: Thank you.

SUSAN: Put your coat over there.

CALLAN: Thank you.

SUSAN: (PAUSE) Cigarette?

CALLAN: I don't smoke, thanks.

SUSAN: Do sit down.

(PAUSE, then LAUGHS)

98. 1 (J)
M.S. CALLAN.

I'm

99. 3 (a/b)
(M.S. Susan)

sorry/ ~ I was just thinking. I
invited you over to show you how sorry
I am - the way I spoke when I met you.

CALLAN: I think I know why you
invited me, Mrs. Morris.

SUSAN: Susan, please. (PAUSE)

100. 1 (a/b)
(M.S. Callan)

Why?

Preview 2 (fast)

(On 1, Shot 100)

CALLAN: I looked you up. (PAUSE)
It wasn't your friend's husband who
killed himself - it was yours./

101. 2 (K)

2-S, SUSAN COMING f/g to
DRINKS TABLE, & CALLAN
SITTING.

SUSAN: It was a stupid sort of lie,
wasn't it?

CALLAN: Yes, but you hardly know
me, after all. And you despise my
kind.

SUSAN: Andrew was a - very active sort
of man. Full of plans, schemes,
ambitions. No problems, no hang-ups.
He was in submarines, and that was
exactly what he wanted. His life was
marvellous - and it always would be.
And then the investigation started ...
Boards of Enquiry, cross-examination,
questions, questions. All I could do
was stay with him - and watch him
disintegrate. Six weeks later he shot
himself.

LET HER GO u/s L. to
SIT in VERY LOOSE 2-S.

102. 3 (G)

2-S, SUSAN & CALLAN.

SHE SITS BACK.

CALLAN: I'm sorry./

SUSAN: I believe you are. Honestly,
I do. All the same - it could have
been you who hounded him, couldn't it?
Isn't that your job?/

103. 1 (J)

C.M.S. CALLAN.

HE LEANS FORWARD.

(3 REPO. L.)

(CALLAN REACTS)

SUSAN: (CONTD.) And if it had been
you, what would you have said?/

104. 3 (G) (Further L)

C.M.S. SUSAN.

(CONTD. OVER)

Preview 1 (fast)

(On 3. Shot 104)

105. 1 (J)
2-S, SUSAN & CALLAN.

SUSAN: (CONFID.) 'Too bad? I'm afraid we made a slight mistake?' Because they did, you know. He was exonerated - posthumously.

106. 3 (a/b)
(C.M.S. Susan)

CALLAN: (PAUSE) Mrs. Morris, this is just a job, and someone has to do it. I know that's the oldest excuse in the world - except it's true. But we do it the best way we can, and sometimes innocent people get hurt, sometimes they even die. I told you before, we're not proud of it, but it happens. (PAUSE) And I want you to know one thing. I wasn't involved in your husband's case. I wasn't even in the country.

107. 1 (J)
C.M.S. CALLAN.

SUSAN: Why are you telling me all this?

108. 3 (a/b)
(C.M.S. Susan)

CALLAN: (PAUSE) Because if ... I am going to see you again, there has to be some kind of truth between us. No alibis.

109. 1 (J) (a/b)
(C.M.S. Callan)

SUSAN: (SMILES) Damn you! Can't you fight fair?

110. 2 (K)
LOOSE 2-S, SUSAN & CALLAN.

CALLAN: No. I didn't come here to fight at all.

F/X: TELEPHONE RINGS.

(1 WITHDRAW QUICKLY)

SUSAN: Excuse me.

PAN SUSAN L. to DOOR.

T A P E R U N (15 secs.)

(1 ON TO L.A. DOLLY)

(On to Sc.17, Shot 111, Page 39)

(Record after Sc.22, Shot 116, Page 44)

117. 1 (L) (L.A. dolly)

K.S. HUNTER, with
DICTAPHONE on f/g
TABLE.

16. INT. HUNTER'S OFFICE. NIGHT (3).

BOOM C-4VERY SLOWLY PUSH IN
to M.C.V. HUNTER.HUNTER: (INTO DICTAPHONE MIC.)

We have a bug on Palliser's house -
and his flat. He's due to leave
for Poland at four. Naturally we
will prevent this. Equally naturally,
we will do all in our power to protect
Palliser ... No, Liz. Delete that
last sentence. Substitute: Equally
naturally, we will ensure that no harm
comes to Palliser. (PAUSE)
Friends in high places are a pest.
Delete that too, Liz! (HE SWITCHES
DICTAPHONE OFF).

T A P E S T O P(2 TO POS.F, 3 TO POS.D.
HUNTER'S OFFICE)

(BOOM C to POS.5, SAME SET)

(On to Sc.27, Shot 118, Page 53)

111. 2 (K) 17. INT. SUSAN'S LIVING ROOM. NIGHT (3).
 M.S. CALLAN COMING f/g
 to TABLE. ROOM: 3-5
 SUSAN APPEARS w/s L.
 SUSAN: That was James.
 CALLAN: Yes?
 HOLD 2-S as SHE Xs
 BEHIND CALLAN to TABLE.
 SUSAN: He wanted me to have dinner
 with him ... and I said I already
 had a date.
 CALLAN: (INDICATING WEISKY) May I?
 SUSAN: (NODS) He asked me who ...
 David, he warned me about you.
 CALLAN: Warned you?
 SUSAN: He said you'd hurt me.
 112. 3 (G) C.M.S. CALLAN.
 113. 2 (a/b) CALLAN: What did I do to deserve that?
 (2-S)
 SHE COMES IN SLOWLY to
 HIM.
 SUSAN: He sounded - so strange ...
 CALLAN: Jealous?
 SUSAN: Oh no, not James! (PAUSE)
 You wouldn't hurt me, would you?
 114. 3 (G) M.C.U. CALLAN.
 PAN HIM R. to EMBRACE
 in 2-S.
 PULL OUT, HOLDING 2-S,
 as SUSAN BREAKS R.
 (SHE OPENS HIS JACKET
 to REVEAL HIS GUN)
 CALLAN: Susan, I ...
 SUSAN: You've hurt me already.

T A P E S T O P

(On to Sc.22, Shot 115, Page 43)

(Record after Sc.13, Shot 135, Page 32)

136. 2 (D)

LOOSE on WINDOW.

ADMIT TRENT.

Then, as HE COMES d/s,
TILT to SEE HIM PICK UP
GUN.

PAN HIM L. to DOOR for
2-S, as HE OPENS IT to
PALLISER.

As PALLISER COMES IN,
FAVOUR HIM f/s, then
LET HIM GO R. to REVEAL
TRENT COMING 3 STEPS
FORWARD.

137. 3 (K)

2-S, TRENT & PALLISER.

HOLD 2-S as TRENT GOES
UP to WINDOW.

18. INT. TRENT'S FLAT. NIGHT (3).

BOOM A-2

F/X: FRONT DOOR BELL.TRENT: Not now. Tomorrow.

PALLISER: Tomorrow may be too
late, dear boy ... May I come in?

(PAUSE)

TRENT: You should have stuck to
the drill. / I pick you up at lunch-
time tomorrow.

PALLISER: I was frightened. I was
alone, you see - and I suddenly
thought: I can't do this thing. I
can't do it.

TRENT: You should have gone out.
Seen a friend.

O.E. (4) (Not being played in)

H.A. from BALCONY on to
PARKED CARS - PANNING L.
to SEE SECTION CAR.

19. EXT. TRENT'S FLAT. NIGHT (3).

GRANIS:
RECORD
2 VOICE
OVERS
for DUB
(over)

Preview 2

(On O.B. (4) - in theory)

(A-2)

TRENT: (V/O) Did anyone follow you?

PALLISER: (V/O) No. I'm quite sure. I took a tube and a taxi - just as you told me.

138. 2 (D)

M.L.S. TRENT at WINDOW.

BRING HIM d/s for 2-5
with PALLISER.

19A. INT. TRENT'S FLAT. NIGHT (3).

BOOM A-2
(contd.)

TRENT: Let's hope so ... What on earth did you come here for?

PALLISER: I just needed to talk.

TRENT: (PAUSE) Have you eaten?

PALLISER: Thank you ... I'm not hungry.

TRENT: (PAUSE) Have a drink, then.

PAN TRENT R. to SEE
WINDOW in b/g.

T A P E R U N (5 secs.)

(On to Sc.21, Shot 139, Page 42,
over)

O.B. (5) (Not being played in)
LOOSE on WINDOW of TRENT'S
FLAT.

20. EXT. TRENT'S FLAT. NIGHT (3). O.B. SOUND

TILT DOWN to SEE CARTER in
SECTION CAR.

Preview 2 (fast)

(Tape run after Sc.19A, Shot 138, Page 41)

139. 3 (K)

M.S. PALLISER.

21. INT. TRENT'S FLAT. NIGHT (3).

BOOM A-2
(contd.)PALLISER: Would you like ...?As TRENT Xs L, PULL
BACK to LOOSE 2-S.TRENT: Me? I never touch it.PALLISER: I'm so sorry if I've
upset you ... but I did ask
Komorowski first.

140. 2 (D)

M.S. TRENT.

TRENT: And he said O.K?PALLISER: Of course. Why
shouldn't he?PAN HIM R, FIND PALLISER,
& LET TRENT GO.SEE PALLISER SIT (with
TAPE RECORDER) -TAPE:MAN'S VOICE: (ON TAPE) James,
cheri, je t'assure que je t'aime.
La vie en Warsawie est dur parce
que tu n'est pas ici avec moi.- & PUSH IN SLOWLY to
M.C.U. after 1ST PLAYING
of TAPE (as HE LISTENS TO
IT AGAIN thru EAR-PIECE).T A P E S T O P

(3 TO POS.L, SAME SET)

(On to Sc.23, Shot 141, Page 45)

(1 IN TO POS.K (L.A. DOLLY),
3 TO POS.H (DATE SET) - SUSAN'S
LIVING ROOM)

TAPE STOP

(Record after Sc.17, Shot 114, Page 39)

115. 1 (K) (L.A. dolly, pushing
2-S in PROFILE, /3's cable)
CALLAN & SUSAN.

22. INT. SUSAN'S LIVING ROOM. NIGHT (3).

BOOM B-5

HOLD 2-S as HE RISES
& GOES u/s L. for his
COAT.

SUSAN: Do you have to go?

116. 3 (H)
M.S. SUSAN.

CALLAN: I have to.

SHE RISES.

PAN HER R. to 50/50
PROFILE with CALLAN.

SUSAN: (PAUSE) You've been so
nice to me. So patient.

CALLAN: (PAUSE) I think I'm in
love with you.

(1 TO POS.L. HUNTER'S
OFFICE, STILL on L.A.
DOLLY)

SUSAN: David, it can't happen.
Not with that. (TOUCHING GUN).

CALLAN: It's part of my job.

SUSAN: A gun killed Andrew ...
Can't you get another job? You're
a clever man, David, You could
easily find something else ... You
could even work here for a bit, if
you wanted. (PAUSE) No ... I don't
somehow think you'd make a shop
assistant!

Tape run next

(On 3, Shot 116)

CALLAN: It's not as easy as that.

SUSAN: What, then?

CALLAN: When you're in as deep as I am, they're not too keen to let you go.

PUSH IN as HE KISSES HER.

LET HIM GO.

T A P E R U N

(Back to Sc.16, Shot 117, Page 38)

(Record after Sc.21, Shot 140, Page 42)

141. 1 (E) (L.A. dolly)
CLOSE on COFFEE TRAY.

TILT with CUP to 2-S,
PALLISER & TRENT.

(PALLISER LISTENING to
TAPE RECORDER)

23. INT. TRENT'S FLAT. DAY (4). BOOM A-2

(LONG PAUSE)

TRENT: You'll wear that tape out.

PALLISER: I'm - very fond of it.

TRENT: (LAUGHS) Yeah ... you must
be ... What is it?

PALLISER: A message ... from a
friend of mine.

TRENT: You should have stuck with
the birds, Dad. They don't make
half the fuss.

PALLISER: My dear boy, for me the
fuss is the most important part.

TRENT: You're joking!

LET TRENT GO L.

PUSH IN to M.S. PALLISER.

PALLISER: I'm afraid not. If it
weren't for the fuss, I wouldn't be
with you now. (PAUSE) May I use
your telephone?

142. 2 (D)
M.S. TRENT.

TRENT: Who d'you want to call?

Preview 3 (fast)

(On 2, Shot 142)

PALLISER: Mrs. Morris ...143. 3 (L)
2-S, TRENT & PALLISER.TRENT: Why d'you want to call her?PALLISER: She's a great friend, and
I don't like to see her make a fool
of herself over some other man.144. 2 (D) (a/b)
(N.S. Trent)PAN HIM R. to FIND
PALLISER, & LET TRENT
GO.TRENT: Who's she gone on, then?PALLISER: A man called Mr. Callan.TRENT: Never heard of him.PALLISER MOVES SLIGHTLY
L. to PHONE.PALLISER: He was security liaison
officer at the Trade Exhibition.TRENT: (V/O) What?PALLISER: It will only take me a
couple of minutes.145. 3 (L)
N.S. TRENT.BRING HIM from DOOR, to
TIGHT 2-S with PALLISER.TRENT: Stay away from that phone,
Dad.PALLISER: I promise you, I'll be
extremely careful -TRENT: No! I won't have you
chatting about a bloke in Security.PALLISER: He can't be all that
important, you know. I looked him
up.

(CONTD. OVER)

Preview 1 (fast)

(On 3, Shot 145)

PALLISER: (CONTD.) Not even on permanent record. Probably a temporary.

146. 1 (E) (As Trent moves)
LOOSE 2-S, TRENT COMING
R. to SIT f/g of PALLISER.

TRENT: No!

PALLISER RISES. (PAUSE)

HOLD 2-S as HE GOES u/s
to WINDOW & BACK.

TRENT: (CONTD.) For God's sake,
play yourself a message on your tape
recorder!

T A P E S T O P (1 min.)

(1 TO POS.M, 2 TO POS.M,
SAY CUT (1 min.): 3 TO POS.K,
4 TO POS.B, TRENT'S CORRIDOR)

(On to Sc.28, Shot 147, Page 55)

O.B. (6) (Not being played in) 24. EXT. SUSAN'S SHOP. DAY (4). O.B.
SOUND
LONELY'S CAB ARRIVES
OUTSIDE SUSAN'S SHOP.

CALLAN GETS OUT, & DROPS
BOX of CHOCOLATES which
HAD BEEN WRAPPED in NEWS-
PAPER, on to PAVEMENT.

LONELY WATCHES HIM PICK
THEM UP, & THEY EXCHANGE
a LOOK.

CALLAN GIVES LONELY the
NEWSPAPER, and CARRYING
the BOX of CHOCOLATES, HE
MOVES OFF b/g to SHOP, &
ENTERS.

(Record after Sc.27, Shot 127, Page 54)

128. 2 (J) 25. INT. SUSAN'S SHOP. DAY (4). BOOMS
B-4, C-3
 LOOSE on COUNTER, FAV.
 ASSISTANT.
 BRING HER L, & FIND
 CALLAN for 2-S.
 (ASSISTANT MOVES TOWARDS
 SUSAN).
 F/X: SHOP BELL.
 ASSISTANT: Can I help you, sir?
 CALLAN: Oh, no, thank you very
 much. I - er - I want a word with
 Mrs. Morris.

129. 3 (J) (As Susan arrives)
 PROFILE (5C/5C) 2-S,
 CALLAN & SUSAN.
 SUSAN: Hallo. So soon!
 CALLAN: Hallo. (PAUSE) Is it
 all right coming here?
 SUSAN: Why shouldn't it be?
 CALLAN: I mean, when you're busy
 working.
 SUSAN: I'm glad you came ... it's
 almost time for my coffee break.
 Come and have some.
 CALLAN: I can't ... I'm working, too.
 (PAUSE) I just came by to give you
 this.
 SUSAN: Chocolates ...? You don't
 think that's a little old-fashioned?

Tape stop next

(On 3, Shot 129)

CALLAN: Oh well, I suppose it is.
I'm sorry.

SUSAN: (QUIETLY) I know ... I
love it. Come and see me soon.

CALLAN: I will ... I promise.
'Bye.

LET CALLAN GO.

SUSAN LOOKS at CHOCOLATE
BOX.

As SHE TURNS IT OVER,
PUSH IN CLOSE on BOX,
then TILT to HER FACE.

T A P E S T O P

(1 TO POS.E, 2 TO POS.D,
TRENT'S FLAT)

(Back to Sc.13, Shot 130, Page 31)

O.B. (7) (Not being played in) 26. EXT. SUSAN'S SHOP. DAY (4). O.B.
CALLAN COMES OUT of SHOP SOUND
& RETURNS to CAB where
LONELY IS READING NEWSPAPER.

THEY BOTH GET INTO BACK of
CAB.

CALLAN: Get in the back.

CALLAN: (CONTD.) Right ... you
know what to do?

LONELY: Yes, Mr. Callan.

CALLAN: Right. Tell me.

LONELY: I just told you, Mr. Callan.

CALLAN: Tell me again.

LONELY: I drive to Trent's place,
you go in. Then I put on the
milkman's coat and go in with the
crate of bottles.

CALLAN: And then?

LONELY: Then I stand at the end of
Trent's corridor, and I ... start
chucking the milk bottles.

CALLAN: At his door.

LONELY: If you say so, Mr. Callan.

CALLAN: I do say so.

(On O.B. (7))

LONELY GETS OUT of BACK
of CAB, & CONTINUES
TALKING as HE GETS INTO
DRIVING SEAT & TURNS to
COMMUNICATING WINDOW.

LONELY: But it sounds barmy.

CALLAN: We're in a barmy business,
mate.

LONELY: Well, you can rely on me,
Mr. Callan.

CALLAN: I've got no option!

LONELY: Oh, we forgot one thing,
Mr. Callan.

CALLAN: What's that?

LONELY: As soon as I have chucked
those bottles - I scarper.

(Record after Sc.16, Shot 117, Page 32)

118. 3 (D) 27. INT. HUNTER'S OFFICE. DAY (4).
CLOSE on INTERCOM. ROOM C-5
- HUNTER: (INTO INERCOM) Liz, come in.
- SLOWLY PULL OUT & CRAB R. for o/s HUNTER, SEEING DOOR.
- LIZ: (OFF) Yes, sir.
- LIZ ENTERS L, & SLOWLY COMES FORWARD.
- HUNTER: (PAUSE) Sit down.
- SHE SITS.
119. 2 (F) (After she sits)
C.M.S. HUNTER with ANONYMOUS LETTER.
- HUNTER: (CONTD.) This came this morning.
- LIZ: Yes, sir.
120. 3 (D)
C.M.S. LIZ.
- HUNTER: You've read it?
- LIZ: It wasn't marked secret, sir - yes, I've read it.
121. 2 (F)
2-S, LIZ & HUNTER.
- HUNTER: Callan neglecting his duty for some woman or other. (PAUSE)
122. 3 (a/b)
(C.M.S. Liz)
- Well? Is it true?
123. 2 (F)
C.M.S. HUNTER.
- LIZ: How could I possibly know, sir?
- HUNTER: Because you like him, Liz. You trust each other/... Well?
124. 3 (a/b)
(C.M.S. Liz)
- LIZ: I'm sorry ... I can't help you, sir.
125. 2 (a/b)
(C.M.S. Hunter)
126. 3 (a/b) (After 1 beat)
(C.M.S. Liz)
- (PAUSE)

Preview 2 (fast)

(On 3. Shot 126)

LIZ RISES.

PULL BACK to 2-S, as SHE
GOES to DOOR, & TURNS.

HUNTER: Very well ... How did
it come?

LIZ: By safe hands, sir. From
the Home Office.

127. 2 (F) (a/b)
(C.M.S. Hunter - reaction)

T A P E S T O P

(2 TO POS.J, 3 TO POS.J,
SUSAN'S SHOP)

(BOOM C to POS.3, SUSAN'S
SHOP)

(Back to Sc.25, Shot 128, Page 49)

(Record after No. 27, Shot 146, Page 47)

147. 4 (B) (Third throw) 28. INT. TRENT'S CORRIDOR. DAY (4).
 SEE CALLAN X L. to R.
 & ADMIT LONELY at f/g L. F/POLES
 2 & 3
 SEE HIM THROW MILK BOTTLE. F/X: 1ST MILK BOTTLE CRASH. GRAMS:
 REYCOR
 FIRST
 BOTTLE
 THROW.
148. 3 (K) (After 1st throw) L.S. LONELY. F/X: 2ND MILK BOTTLE CRASH.
149. 2 (M) (After 2nd throw) 29. INT. TRENT'S FLAT. DAY (4). BOOM A-2
 2-S, TRENT COMING in
 from BEDROOM, to PALLISER
 RISING.
 F/X: (OFF) 3RD & 4TH BOTTLES
 CRASH.
- TRENT: Those bloody kids!
150. 3 (K) 30. INT. TRENT'S CORRIDOR. DAY (4).
 N.L.S. LONELY. F/POLE-3
 PAN HIM L. & OUT, &
 TILT DOWN, CRABBING L,
 to SEE TRENT OPEN DOOR
 on to CALLAN'S GUN.
 CALLAN: Back in, son. Very slowly
 and very gently.
 THEY GO IN.
151. 1 (M) (As they move) 31. INT. TRENT'S FLAT. DAY (4). BOOM A-2
 C.M.S. PALLISER.
152. 2 (M) (After 1 beat) 2-S, CALLAN & TRENT.

Preview 1

(On 2, Shot 152)

As THEY APPROACH, CRAB L.
SLIGHTLY.

CALLAN: Get your coat, Mr. Palliser.

PAN TRENT, X-ing R. of
PALLISER, in 2-S.

PALLISER: What on earth ...?

(CALLAN TAKES TRENT'S
GUN)

CALLAN: Just get your coat.

TRENT: One day I'm going to kill
you.

LET TRENT GO.

HOLD FRAME, & ADMIT CALLAN
& GUN at L.

CALLAN: We all have our dreams ...

HOLD FRAME as PALLISER
THROWS COAT at GUN.

CALLAN: (CONTD.) No!

FAVOUR CALLAN f/g, & SEE
PALLISER GO L, & TRENT
u/s L. & OUT.

F/X: GUN SHOT.

CALLAN SWINGS L.

153. 1 (M) (L.A. dolly, pushing 2's cable)
2-S, PALLISER at DOOR,
with CALLAN on GROUND,
(COVERING HIM with GUN):

CALLAN: (CONTD.) Now my friends
are really going to be annoyed!

GRAMS:
THERE

SLIDE

(3) "CALLAN" - END OF
PART TWO

*
*
*
*

FADE SOUND & VISION

2ND COMMERCIAL BREAK

TAPE STOP

(2 TO POS.D, SAME SET)

(On to Sc.34, Shot 154.
Page 63)

VTR/THS/5418
Part 3

(Record after Sc.34,
Shot 164, Page 65)

(2 TO POS.F, 3 TO POS.D,
HUNTER'S OFFICE)

(1 OFF L.A. DOLLY, & TO POS.1,
HUNTER'S OFFICE, for SCENE 35)

ACT 3

<u>FADE UP SLIDE</u>		<u>GRAMS:</u>
<u>(4) "CALLAN" - PART THREE</u>		<u>THEME</u>
		*
		*
		*
165.	2 (F) M.S. HUNTER.	32. INT. HUNTER'S OFFICE. DAY (4). *
		<u>BOOM B-2</u>
	PAN HIM R. for 2-S with CALLAN.	(PAUSE)
		<u>CALLAN:</u> I didn't kill him, and I didn't let Trent kill him, either. I brought him in. What's wrong with that?
	HUNTER TURNS. LET HIM GO L, & HOLD CALLAN.	<u>HUNTER:</u> I don't think your mind was on your work.
166.	3 (D) 2-S, HUNTER & CALLAN.	<u>CALLAN:</u> With Trent around? You've got to be joking!
		<u>HUNTER:</u> You spent the greater part of last night with Mrs. Morris.

Preview 2

(On 3, Shot 166)

CALLAN: (PAUSE) Well? I had my orders.

As HUNTER COMES d/s,
PUSH IN to SINGLE HIM.

HUNTER: I didn't order this!

(HE GIVES CALLAN ANONYMOUS
LETTER TO READ)

(PAUSE)

167. 2 (F)
TIGHT 2-S, HUNTER & CALLAN.

HUNTER: (CONTD.) Well?

CALLAN: D'you know who sent this?

HUNTER: Not yet ... Is it true?

CALLAN: I did what you told me to do.

HUNTER: Is it true?

CALLAN: Yes, it's true ... Except for the neglect bit! (HE HITS LETTER).
I didn't neglect my duty!

168. 3 (D)
M.C.U. HUNTER.

HUNTER: But you will, Callan, if this goes on. Unless you're thinking of leaving us?

169. 2 (F)
M.C.U. CALLAN.

CALLAN: I'm thinking of it.

170. 3 (D)
TIGHT 2-S, HUNTER & CALLAN
in PROFILE.

HUNTER: If you do, I shall take reprisals ... against you - and Mrs. Morris. (PAUSE) I hope you believe me, Callan.

CALLAN: Oh, yes ... I believe you!

LET HUNTER GO.

HUNTER: Good ...

171. 2 (F) (As Hunter leaves 3's frame)
2-S, CALLAN + HUNTER COMING
to DESK CHAIR.

(CONTD. OVER)

Preview 3

(On 2, Shot 171)

HUNTER: (CONTD.) Now - I want you to find out who sent that letter.

CALLAN: Where was it delivered?

HUNTER: The Home Office. Here's the envelope.

172. 3 (D)
C.M.S. CALLAN.

CALLAN: It's Palliser! It's got to be Palliser, hasn't it?

HUNTER: Go and find out.

CALLAN: You've got him - why not just ask him?

173. 2 (F)
C.M.S. HUNTER.

HUNTER: At the moment, he refuses to say a word.

CALLAN: Well, put Snell on him, then! (PAUSE) Oh yeah, I was forgetting. He's got friends in high places. I could do with a few myself!

174. 3 (a/b)
(C.M.S. Callan)

175. 2 (a/b)
(C.M.S. Hunter)

HUNTER: I want to know who sent that letter. I want to know who's on to the kind of work you do - and I want to know how they found out.

176. 3 (D)
2-S.

HOLD 2-S as CALLAN
STORMS OUT.

CALLAN: Yes - sir!

HUNTER: And stay away from Mrs. Morris ...
That's an order, Callan.

(HE SLAMS DOOR)

T A P E S T O P

(On to Sc.35, Shot 177, Page 66)

(Record after Sc. 3. Page 6, Shot 62)

63. 3 (E) 33. INT. HOTEL LOUNGE. DAY (5). BOOM B-3
 MIN. HEIGHT - SEE 2 GUARDS
 ENTER u/s & COME d/s.

 FAVOUR l/g GUARD, & PAN HIM
 R, FINDING KOMOROWSKI SITTING
 at R.

 PUSH IN to FINISH TIGHT as
 GUARD Xs FRAME, to FILL R.
 HALF. KOMOROWSKI NOW C.M.S.

 GUARD MOVES R, to REVEAL
 HUNTER.

KOMOROWSKI: You are Home Office?
64. 2 (H) (On Hunter's gesture) HUNTER: You are Mr. Komorowski.
 M.S. KOMOROWSKI, HALF
 RISING & SITTING AGAIN.

KOMOROWSKI: Dear friend, I am
delighted to meet you.
65. 3 (E)
 2-S, KOMOROWSKI & HUNTER.

HUNTER: You are alone?

KOMOROWSKI: Do you, by any chance,
think you have come to arrest me?
66. 2 (H) HUNTER: I never - arrest people.
 (M.S. Komorowski)

KOMOROWSKI: You are here to protect
me.

HUNTER: Protect?

KOMOROWSKI: Sir, I am here to request
political asylum.
67. 3 (a/b)
 (2-S)

Preview 2

(On 3, Shot 67)

HUNTER: It's out of the question.
You just set up an operation.

KOMOROWSKI: Which failed, I'm sure.

68. 2 (H)
C.M.S. KOMOROWSKI.

HUNTER: Did it?

69. 3 (E) (a/b)
(2-S)

KOMOROWSKI: Of course it did. I
worked very hard to make sure it did.

HUNTER SITS.

HUNTER: You made it fail?

70. 2 (a/b)
(C.M.S. Komorowski)

KOMOROWSKI: Of course. Consider,
dear friend ... Who did I choose
for Palliser's bodyguard? Not one
of our own men - and they are really
very good ... No, a brash young man
whose only ability is to shoot straight.
Is that really a fair opponent for your
Mr. Callan?

71. 3 (E)
2-S.

HUNTER: Why didn't you just come
over to us, then?

KOMOROWSKI: Dear friend, I am not
alone here.

72. 2 (a/b)
(C.M.S. Komorowski)

HUNTER: Your trade mission, -

KOMOROWSKI: Exactly. There has been
a little suspicion of me lately.

73. 3 (E)
C.M.S. HUNTER.

They watch me very closely.

74. 2 (a/b)
(C.M.S. Komorowski)

HUNTER: They're not watching you
today?

Preview 3

(Record after End of Act 2, Sc.31, Shot 153, Page 56)

154. 1 (M) (L.A. dolly)
M.S. CALLAN & TYPEWRITER.

34. INT. TRENT'S FLAT. DAY (5). BOOM A-2

F/X: TYPING.

F/X: FRONT DOOR BELL.

PAN HIM L. to DOOR.

CALLAN: Who is it?

LONELY: (OFF) It's me, Mr. Callan.

LET HIM GO R. & ADMIT
LONELY as DOOR IS OPENED.
(SEE MILK & GLASS on FLOOR)

CALLAN: Any luck at Palliser's?

LONELY: Yes, I got it, Mr. Callan.
(SNIFFS) Cor, this milk isn't half
beginning to pong!

155. 3 (K)
M.S. CALLAN.

CALLAN: You're the expert - you
should know!

ADMIT LONELY at L. for
2-S.

LONELY: You know, it didn't seem
right somehow, just walking in with
a key.

CALLAN: You're a respectable citizen
now.

Preview 2

(On 2, Shot 74)

KOMOROWSKI: Dear friend, why should they? Today my reputation is a fact. They are now quite sure that I am trustworthy.

75. 3 (E)

CLOSE on BRIEFCASE.

TILT as IT IS PICKED UP,
& FIND THEM RISING for
2-S.

Shall we go?

It might be embarrassing if my colleagues were to return and find me with you.

HUNTER: Would it? (PAUSE) By the way - Mr. Palliser has a friend?

KOMOROWSKI: Julek?

HUNTER: Yes. Is he still in Warsaw?

KOMOROWSKI: Dear friend, I regret to tell you - he died under interrogation.

T A P E S T O P (2 mins.)

(2 TO POS. F, 3 TO POS. D,
HUNTER'S OFFICE)

(BOOM C to POS. 5, HUNTER'S
OFFICE)

(Back to top of Act 2, Shot 76,
Sc. 8, Page 26)

(On 3, Shot 155)

LONELY: Respectable? In this lark?
Blimey, I was safer thieving!

CALLAN: I'm sorry, son. It was
the best I could do./

156. 2 (D)
C.M.S. LONELY.
HE BENDS to 2-S with
CALLAN.
(SEE PAPERS on SEAT).

LONELY: Sorry, Mr. Callan ... You
sure you're all right?

CALLAN: You got it? Let's have it.

157. 3 (K)
H.C.U. CALLAN.

LONELY: This Palliser geezer mustn't
half do a lot of writing./ He's got
two typewriters and half a dozen kinds
of writing paper./

158. 2 (D)
2-S, LONELY GOING u/s,
+ CALLAN.

He's got a lovely
place, an' all ... There was
miniatures there I could have got
fifty nicker a piece for.

CALLAN: You didn't nick anything, did
you?

159. 3 (K)
C.M.S. CALLAN, RISING.

LONELY: No, of course not! (PAUSE)
I reckon my nerve's gone./

160. 2 (a/b) (After rise completed) (PAUSE)/
(2-S)

LONELY: (CONTD.) Mr. Callan ...

CALLAN: What?

LONELY: What are we looking for?

Preview 3

(On 2, Shot 160)

CALLAN: Somebody's been writing anonymous letters about me.

LONELY: That's dirty, that is.

161. 3 (a/b)
(C.M.S. Callan)

Nasty!

CALLAN: Yeah ... well, it wasn't

162. 2 (a/b)
(2-S)

Palliser.

LONELY COMES IN.

LONELY: You sure?

CALLAN: (PAUSE) Yes.

LONELY: What about Trent?

CALLAN: No ... It wasn't done on this machine, either. (PAUSE) This is barmy, old son. Palliser and Trent were the only ones who saw me with her -

163. 3 (K)
M.C.U. CALLAN.

HE COMES FORWARD 2 STEPS.

(PAUSE)

(2 REPO. L)

CALLAN: (CONTD.) You say you've gone off thieving, haven't you?

LONELY: Cross my heart, Mr. Callan!

164. 2 (D) (Further L.)
TIGHT 2-S, a/b.

CALLAN: How about breaking and entering?

LONELY: If I'm not going to nick anything, what's the point?

CALLAN: I hope to God there won't be one, old son.

T A P E S T O P

(Back to top of Act 3, Page 57,
Sc.32, Shot 165)

(Record after Sc.32, Shot 176, Page 59)

177. 2 (F) 35. INT. HUNTER'S OFFICE. EVENING (5).

M.S. PALLISER.

SLOWLY PAN, on HIS LOOK,
to FIND HUNTER at R.

(PAUSE)

BOOMS
B-2, C-4

178. 3 (D)
M.L.S. PALLISER.

HUNTER: You're a very uncommunicative
man, Mr. Palliser.

PALLISER: Forgive me, I find that
I have singularly little to talk
to you about.

(V/O?)

HUNTER: / You could be facing a very
serious charge.

179. 2 (F) PALLISER: I hardly think so ...
M.S. HUNTER. My resignation would cover it.

PAN HIM L. to 2-S with
PALLISER.

HUNTER: An attempted defection -

PALLISER: Come, now! I did perhaps
talk with certain persons whom you
tell me are spies. That was indiscreet,
I admit - but defection? You'll find
it very hard to prove that.

HUNTER: You spent last night at
Trent's flat -

PALLISER: My dear fellow, I quite
often spend the night in the flats of
handsome boys.

(CONTD. OVER)

Preview 1 (fast)

(On 2, Shot 179)

- PALLISER: (CONTD.) In fact, I'm becoming quite notorious for it. That's why I shall resign.
180. 1 (L)
C.M.S. HUNTER.
HE SITS.
181. 2 (F)
2-S, PALLISER + HUNTER
SITTING. HUNTER: You remember Komorowski?
- PALLISER: Komorowski? Ah, yes. The Polish trade delegate -
182. 1 (L) (a/b)
(C.M.S. Hunter) HUNTER: And your controller. He's come over to us /... You'll be seeing him presently.
- PALLISER: He's no doubt told you a great many lies - if only to consolidate his position.
- HUNTER: I'm quite sure of it. But he must tell us some truth, you know - if only to buy our protection.
- PALLISER: And he told you I was going to defect?
184. 1 (a/b)
(C.M.S. Hunter) HUNTER: I wasn't thinking of that. He told us about a boy called Julek. The one who recorded a message for you in French.
185. 2 (a/b)
(2-S) PALLISER: Which you still have. I should like it back, please.
- LET HUNTER GO R.
186. 3 (D) (As he opens drawer)
M.L.S. HUNTER, LOOKING L.
(2 WITHDRAW) HUNTER: Certainly.

Preview 1

(On 3, Shot 186)

PAN HUNTER L. for 2-S.

(HE GIVES PALLISER the
TAPE)

PALLISER: A delightful boy. But
his English is atrocious!

HUNTER: You won't improve it now.
He's dead.

PALLISER: (PAUSE) You're lying!

187. 1 (L)
M.C.U. HUNTER.

HUNTER: My dear fellow, why should I?

Komorowski's people interrogated him -
they went too far and he died ...

188. 3 (D)
TIGHT 2-S, PALLISER
with LOWER HALF of
HUNTER.

It happens all the time. (PAUSE)

You would have made the journey for
nothing.

(PALLISER REACTS).

(LONG PAUSE)

As HUNTER SLOWLY SITS,
CRAB SLIGHTLY L. & HOLD.

HUNTER: (CONTD.) Tell me about it,
Palliser/...

189. 1 (a/b)
(M.C.U. Hunter)

You owe Julek that

190. 3 (D)
M.C.U. PALLISER.

much at least.

T A P E S T O P

(1 TO POS.J, 2 TO POS.K,
3 TO POS.G, SUSAN'S LIVING
ROOM)

(BOOM B to POS.5, SUSAN'S
LIVING ROOM)

(On to Sc.37, Shot 191, Page 69,
over)

O.B. (8) (Not being played in) 36. EXT. SUSAN'S SHOP. NIGHT (5). O.B. SOUND
 CALLAN, through his REAR-VIEW MIRROR, WATCHES SHOP FRONT.

CUSTOMER COMES OUT & WALKS AWAY.

CALLAN TAKES LETTER OUT of HIS POCKET & LOOKS AT IT.

(Record after Sc.35, Shot 190, Page 68)

191. 1 (J) 37. INT. SUSAN'S FLAT. NIGHT (5).
 L.A. C.M.S. LONELY & TYPEWRITER. L/X: ROOM IS DARK BOOM B-5
F/X: SPORADIC TYPING. GRAMS: PRE-REC. FOOTSTEPS.
F/X: APPROACHING FOOTSTEPS (SUSAN'S).
 PAN LONELY L. to DOOR.

192. 2 (K)
 L.S. SUSAN.
 From DOOR at R, PAN HER to u/s C. TABLE - then L. to DOOR. L/X: LIGHTS ON as SHE SWITCHES THEM ON
 As SHE OPENS IT, PUSH IN to TIGHT 2-S with LONELY. ASSISTANT: (CALLS, OFF) Mrs. Morris!

193. 3 (G) (As she moves) SUSAN: Coming!
 LOOSE 2-S, as SUSAN COMES R. f/g.
 LET HER STOOP to PICK UP LIGHTER, then LET HER GO R. L/X: LIGHTS OFF as SHE SWITCHES THEM OFF
 As LONELY COMES f/g, PUSH IN to C.U.
 PAN HIM in M.S. & SEE TYPEWRITER AGAIN. F/X: TYPING & RUN-AWAY CARRIAGE (of TYPEWRITER, of course)
 When HE FINISHES TYPING, PAN HIM L. & OUT.

T A P E R U N

(On to Sc.39, Shot 194,
 Page 72)

O.B. (9) (Not being played in) 38. EXT. SUSAN'S SHOP. NIGHT (5). O.B. SOUND

CALLAN, SITTING in CAR,
WATCHES SHOP FRONT.

CUSTOMER COMES OUT & WALKS
AWAY, X-ing with LONELY who
EMERGES from ALLEYWAY &
COMES TO CALLAN'S CAR.

LONELY GETS INTO CAR.

CALLAN: Get it?

LONELY HANDS OVER TYPE-
WRITTEN PAPER.

LONELY: Yeah. A bit dodgy, though.

CALLAN COMPARES TYPE-FACE
with ANONYMOUS LETTER.

CALLAN: Blimey, do you call this
typing?

LONELY: She nearly walked in on me!
She's a lovely bit of stuff, isn't
she ...? Here, you don't think it's
her, do you? Blimey, I thought she
was your bird.

LONELY GETS OUT of CAR
& EXITS.

CALLAN: Get lost. Go and get lost.

CALLAN TAKES OUT his GUN
& LOCKS IT in GLOVE
COMPARTMENT, then HE LOCKS
PASSENGER DOOR.

HE GETS OUT of CAR, & GOES
to SHOP.

TRENT, by TELEPHONE KIOSKS,
WATCHES CALLAN'S REFLECTION
in WINDOW as CALLAN REACHES
SHOP, & SUSAN OPENS DOOR.

SUSAN: (ON TAPE) David, how
marvellous! Why didn't you
telephone?

DUB:
WILD
TRACK.

(On O.B. (9))

CALLAN & SUSAN GO into
SHOP, & CLOSE DOOR.

TRENT, in PHONE BOX, IS
ABOUT to FOLLOW THEM when
HE SEES POLICE SERGEANT
APPROACH.

TRENT GOES BACK into PHONE
BOX & FEIGNS a CALL.

POLICE SGT. IS JOINED BY
a CONSTABLE, & THEY STOP to
CHAT NEAR TRENT'S PHONE BOX.

TRENT, FRUSTRATED, SUFFERS.

(Record after Sc.37, Shot 193, Page 69)

194. 3 (G) 39. INT. SUSAN'S FLAT. NIGHT (5).
 2-S, SEE CALLAN ENTER & GO u/s. BOOM B-5
 BRING SUSAN f/s.
 THEY BOTH WALK L. in 2-S:
 As HE STARTS to COME d/s L, HOLD 2-S, till HE STOPS - then PUSH SLOWLY IN to C.M.S. CALLAN.
 SUSAN: Let me take your coat.
 CALLAN: No ... not yet. There's a couple of things I've got to tell you.
 SUSAN: You sound very serious.
 CALLAN: It is very serious. (PAUSE) Number one - I was given the job of picking up your friend Palliser today ... He was trying to defect.
 195. 2 (x) C.M.S. SUSAN.
 SHE GOES 2 STEPS L, & SITS. SUSAN: (PAUSE) James? I don't believe it!
 196. 3 (a/b) CALLAN: I can prove it. It was
 (C.M.S. Callan) going to be my last job - if I could swing it.
 197. 2 (K) 2-S, CALLAN & SUSAN.
 HOLD 2-S & LOOSEN as HE GOES u/s. SUSAN: (PAUSE) I see.
 CALLAN: Only the second thing came up. Somebody wrote an anonymous letter to my boss. Said I was running after you instead of doing my work. (PAUSE) Susan, for God's sake - why did you do it?
 198. 1 (J) M.C.U. SUSAN.

Preview 3 (fast)

(On 1, Shot 198)

199. 3 (G)
M.C.U. CALLAN. SUSAN: I love you, David. I would like to marry you. But not while
200. 1 (a/b)
(M.C.U. Susan) you're doing this job... When I saw that gun you carry, I didn't think I could go on ... and I can't. Not permanently. Not the way we should be ... So I wrote the letter to make them fire you.
201. 3 (G)
TIGHT 2-S, CALLAN & SUSAN. CALLAN: Fire me? From my department, fire me? Oh, love, it's never that easy! Not for either of us.
202. 1 (a/b)
(M.C.U. Susan) SUSAN: (PAUSE) I only did it because I love you, -
203. 3 (G)
M.C.U. CALLAN. CALLAN: They don't care about that. They don't even understand it. But you know too much about me - that they understand all right.
204. 2 (K)
LOOSE PROFILE 2-S. SUSAN: (PAUSE) Do you want to leave?

CALLAN: Of course I want to leave.SUSAN: Oh, David!

CALLAN: I'm not wearing my gun tonight. (PAUSE, as THEY KISS) I'll have to go for a while; I'll try to sort this mess out.

SUSAN: But you'll come back?CALLAN: I'll come back.

As THEY KISS, PUSH IN
to TIGHT 2-S.

-----T A P E S T O P-----

(On to Sc.40A - over)

T A P E S T O P

(1 TO POS.H, 2 TO POS.J,
3 TO POS.F, 4 TO POS.A,
SUSAN'S SHOP)

(BOOM B to POS.4, SUSAN'S SHOP)

O.B. (10) (Not being played in) 40. EXT. SUSAN'S SHOP. NIGHT (5). O.B. SOUND
TRENT STILL INSIDE TELEPHONE
BOX, with POLICEMEN CHATTING
NEARBY.

POLICEMEN SLOWLY PART L. &
R, & TRENT COMES OUT of KIOSK.

WE SEE HIS IMAGE GO to SHOP,
where HE STOPS & LOOKS
CASUALLY L. & R. UP STREET.

HE then TURNS to SHOP DOOR
as though to FORCE ENTRY.

(Record after Sc.39, Shot 204, Page 73)

205. 4 (A) 40a. INT. SUSAN'S SHOP. NIGHT (5).
LOOSE on STAIRCASE WALL. BOOMS
SEE SHADOWS APPROACH, & B-4, C-3
ADMIT CALLAN & SUSAN to
TOP of STAIRS. F/POLES
1 & 2

206. 3 (F)
M.S. TRENT at DOOR.

SEE HIM GO BEHIND SCREEN
& u/s.

207. 2 (J)
LOOSE 2-S, CALLAN & SUSAN
COMING DOWNSTAIRS.
INCLUDE F/X LAMP.
As LAMP IS FIRED, PAN with F/X: 2 GUN SHOTS.
THEM to SHELTER of COUNTER.

208. 3 (a/b) (When Callan is composed)
(M.S. Trent)

Preview 2 (fast)

(On 3, Shot 208)

BRING TRENT f/g again.

209. 2 (a/b) TRENT: Callan? (PAUSE)
 (2-S, Callan & Susan) I told you I'd kill you.
 CRAB R. with THEM, HOLDING
 COUNTER in SHOT, to SEE
 TWO ARTICLES FIRED AT - &
 CALLAN & SUSAN DARTING u/s
 to SHELTER. F/X: 3RD & 4TH SHOT.
210. 3 (F) (As they arrive)
 M.S. TRENT.
 (4 TO POS.C, SAME SET) TRENT: (CONTD.) Come on, let's
get it over with!
211. 1 (N)
 LOOSE on MIRROR.
 SEE IT SHATTERED. F/X: 5TH SHOT.
212. 2 (a/b (After shattering))
 (2-S)
 (1 TO POS.H, SAME SET, FAST) CALLAN: (SOTTO VOCE) Five.
 CALLAN COMES R. f/g.
 CRAB R. with HIM, & TILT
 UP STEPS.
213. 3 (a/b) (Cut as directed) / TRENT: Hey - you know what I think?
 (M.S. Trent) You don't even have a gun ...! You
214. 4 (C) know something, - this is going to be
 BRING CALLAN OVER RAIL fun!
 to f/g L. (HARPOON).
 (CALLAN THROWS SOMETHING)
215. 1 (H) (Half a beat after throw)
 M.S. TRENT, & GUN FIRING.
216. 2 (J) F/X: 6TH SHOT.
 M.C.U. SUSAN - reaction.
217. 4 (C) /
 M.S. CALLAN, loading
 HARPOON.
218. 1 (H) /
 M.S. TRENT, loading GUN.
219. 3 (F) (When ready)
 L.S. CALLAN with LIGHT F/X.
 (4 TO POS.A, SAME SET)

(INTER-CUT SHOTS 217 & 218
AS DIRECTED)

T A P E R U N

220. 4 (A) 40b. SUSAN'S SHOP (contd.)
 L.S. TRENT, with LIGHT
F/X FINDING HIM.

T A P E R U N

(HARPOON HARNESS FIXED)

(N.B. Shot 228 to be
post-edited in here).

221. 4 (A) 40c. SUSAN'S SHOP (contd.)
 M.S. TRENT, SHOT.

PULL BACK to L.S. as HE
 KNOCKS SCREEN OVER.

222. 3 (F) (As screen collapses)
 M.L.S. CALLAN at HARPOON.

223. 2 (J) (After 1 beat)
 M.C.U. SUSAN, reaction.

224. 1 (H) (After 1 beat)
 L.S. TRENT, CAREERING
 ROUND in DYING FRENZY.

HE SETTLES in FRONT of
 SUSAN.

CALLAN COMES f/g l.
 (FINISH LOOSE 2-S)

225. 2 (J) CALLAN: Are you all right, love?
 C.M.S. CALLAN.

HE COMES IN to HER TWO
 STEPS.

CALLAN: (CONTD.) Don't worry ...
he can't hurt you now.

226. 1 (H)
 M.C.U. SUSAN, EMERGING
 from BEHIND CALLAN.

PAN HER R. & PUSH IN to
 B.C.U.

SUSAN: (HORRIFIED WHIMPERING).

227. 2 (J) (Cut as directed)
 B.C.U. CALLAN.

T A P E S T O P

(SET UP SPECIAL F/X)

228. 3 (F)

40d. SUSAN'S SHOP (contd.)

SPECIAL F/X HARPOON
SHOT - & THANKS, ALBERT,
for EVERYTHING.

F/X: HARPOON GUN SHOT.

(N.B. This shot to be
post-edited between
Shots 220 and 221).

T A P E S T O P

(1 TO CAPTION; 2 TO POS.F,
3 TO POS.D, HUNTER'S OFFICE)

(REPO. CALLAN, & CHANGE?)

(BOOM B to POS.2, HUNTER'S
OFFICE)

229. 2 (F)

41. INT. HUNTER'S OFFICE. DAY (6).

M.L.S. HUNTER.

BOOM B-2

BRING HIM to SIT in
M.S.

HUNTER: Will she be a problem to
us?

230. 3 (D)

2-S, CALLAN & HUNTER.

CALLAN: No.

HUNTER: You seem very sure.

SLOWLY PUSH IN to
C.U. CALLAN.

CALLAN: (PAUSE) She doesn't like
the work I do ... She thinks I
come home - dirty.

GRAMS:
THEME

231. 1

CLOSING CREDIT SEQUENCE.

BRICK WALL CAPTION.

SUPER CAPTION SCANNER
Closing credits - over.

*
*
*
*
*
*

(On 1, Shot 231,
& Caption Scanner)

GRAMS:
THEME
(contd.)

CAPTION SCANNER:

- (1) Callan - EDWARD WOODWARD
- (2) Lonely - RUSSELL HUNTER
Hunter - WILLIAM SQUIRE
- (3) Palliser - DENNIS PRICE
Susan Morris - BETH HARRIS
- (4) Trent - RICHARD MORANT
Komorowski - JOHN G. HELLER
- (5) Liz, Hunter's Secretary - LISA LANGDON
Shop Assistant - ALISON HUGHES
- (6) Callan written and created by
JAMES MITCHELL
- (7) Story Editor, GEORGE MARKSTEIN
- (8) Designed by DAVID MARSHALL
- (9) Produced by REGINALD COLLIN
- (10) Directed by PETER DUGUID

FADE OUT SCANNER & CAM.1

FADE UP SLIDE

- (5) "THAMES" COLOUR PRODUCTION

FADE SOUND & VISION

PAD/20.2.72.